BAND SCORE

IN THE COURT OF THE CRIMSON KING

AN OBSERVATION BY

KING CRIMSON

クリムゾン・キングの宮殿／キング・クリムゾン

SHINKO MUSIC PUB. CO. LTD

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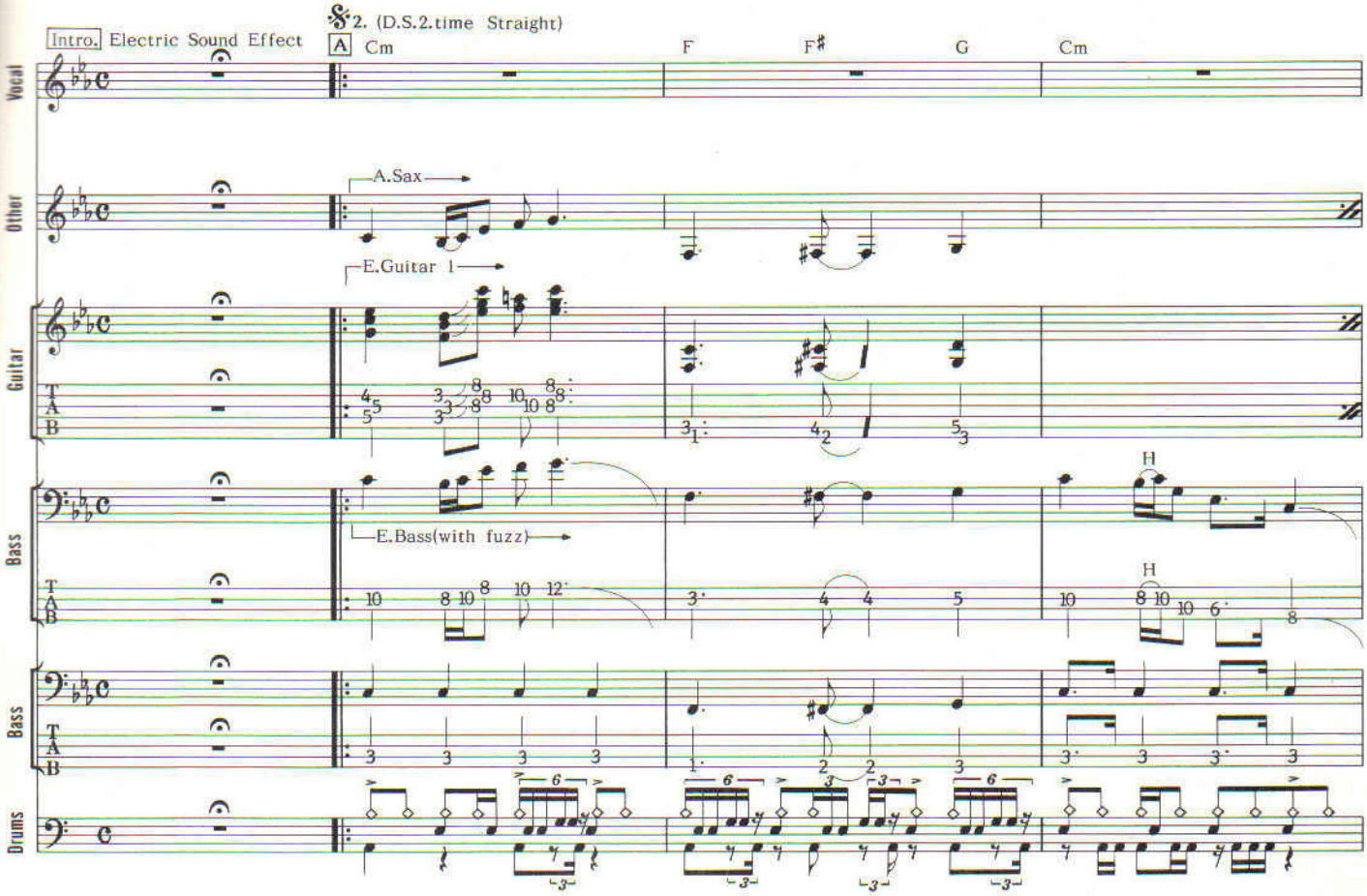
注："MOONCHILD including THE DREAM and THE ILLUSION" は、"THE DREAM and THE ILLUSION" がフリー・インプロヴィゼイションのパートとなっているため、記譜されておりません。そのためロバート・フィリップ氏の指示により、表紙その他におけるこの曲の表記は、単に "MOONCHILD" となっております。

21ST CENTURY SCHIZOID MAN

21世紀の精神異常者

Words & Music by Robert Fripp, Ian McDonald, Greg Lake, Michael Giles and Peter Sinfield

プログレの傑作としてロック史上に燦然と輝く当アルバムの中でも、際立ったインパクトで特に有名なのがこの曲。まずE.Guitarについて。ⒶⒸのテーマ部だが、レコードでは何本かのギターがプレイされているらしく、非常に混み入ったサウンドになっている。ここでは、テーマのメロディーはAlto Saxが中心となって受け持つという前提で、それに最もアンサンブルがしっくりくるギター・パートを採譜した。これでは今一つもの足りないという人は、その下段に記譜されたE.Bass(with Fuzz) のパートをギターに置き換えてプレイしてみるか、A.Saxパートをギターでなぞってプレイしてもいいだろう。Bassの聴かせどころはⒺ。ここからはリズムが8分の6になり、ベース・パターンもジャズっぽいランニング・ベースとなる。ドラムの手数が増えてくると、この手のリズムはどこをやっているのかわからなくなってしまう状態に陥りやすいが、それをくい止めるのがベースの役割。しっかりとしたリズム・キープが肝要だ。またこの部分はドラムもかなり自由なプレイを見せている。注目したいのがリズムのとり方。8分の6拍子は通常♪×3を1単位とした2拍子（♪×3の部分は3拍子的になる）でリズムをとるが、♪×4と考えて4拍子にすることもできる。Ⓕでは2小節単位で♫♫|♫♬|という具合に2つのリズムのとり方を同居させて複雑なニュアンスを出している。ⒾのA.Sax、E.Guitar、Bass、Drumsによる超絶技巧ユニゾン・プレイはただ練習あるのみ。休符のとり方を合わせるのが特に難しそうだが、これは各自きっちりとタイムをとってプレイするというよりも、メンバー同士、目で合図しながら呼吸を合わせるという感じでプレイする方がいいだろう。



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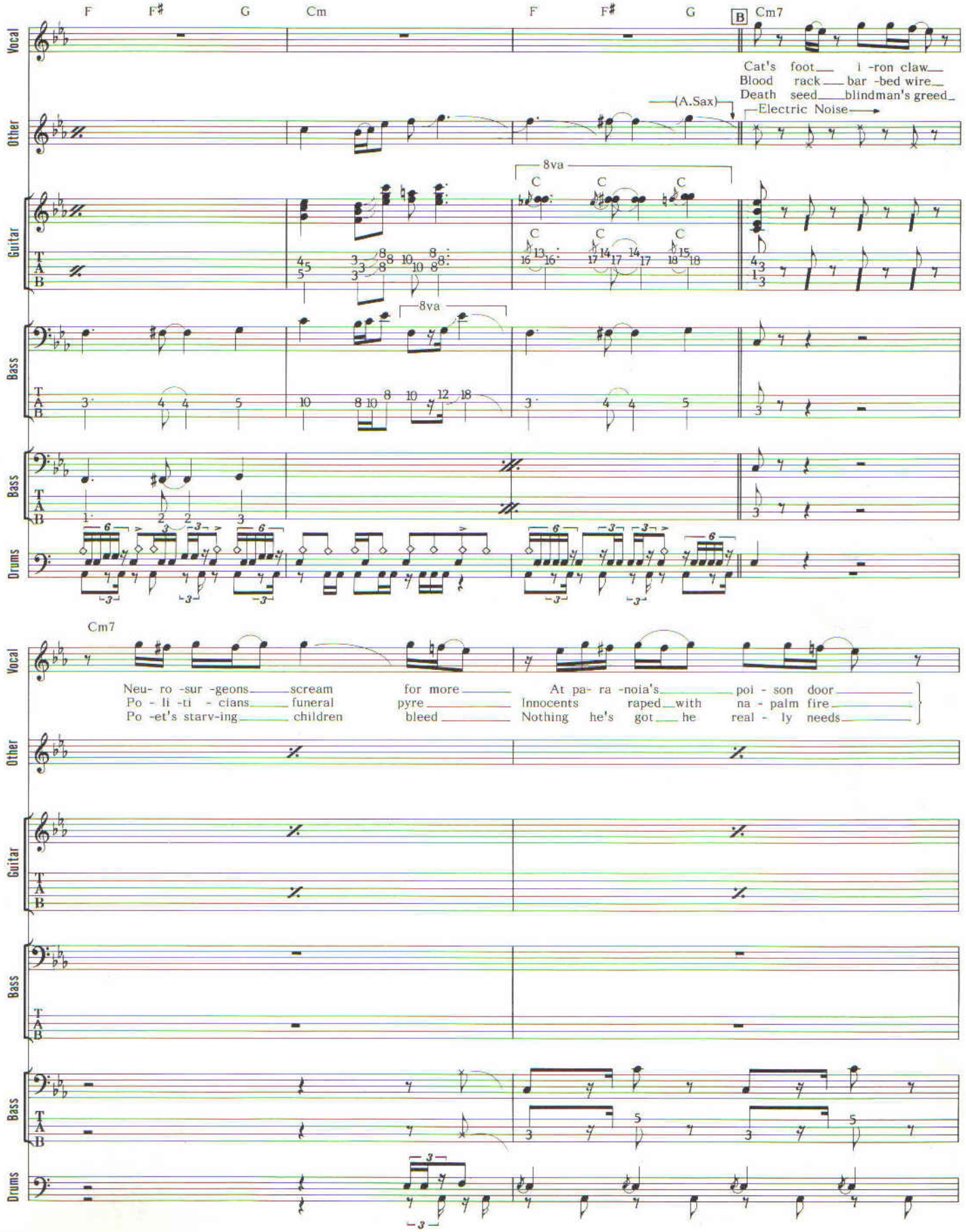
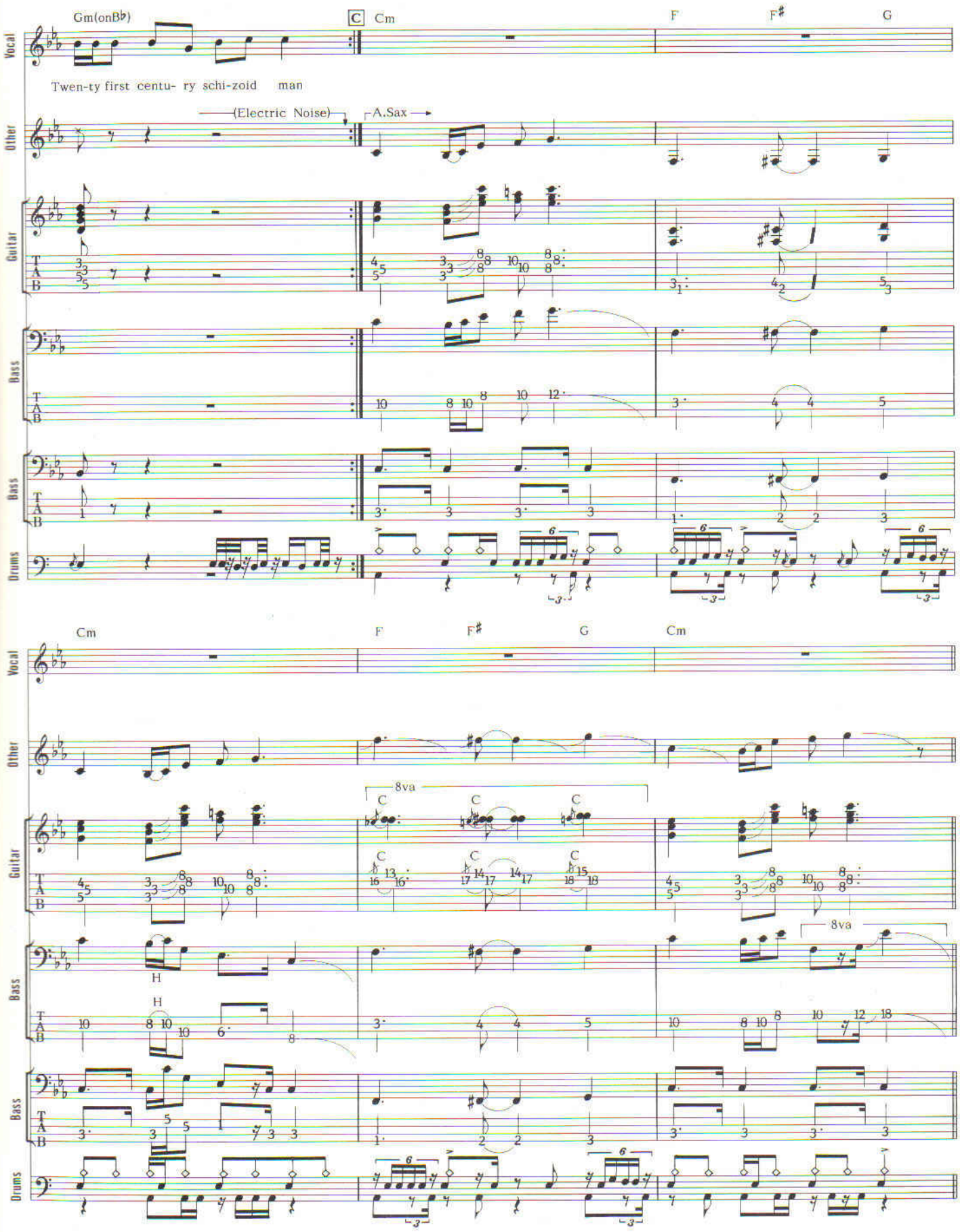
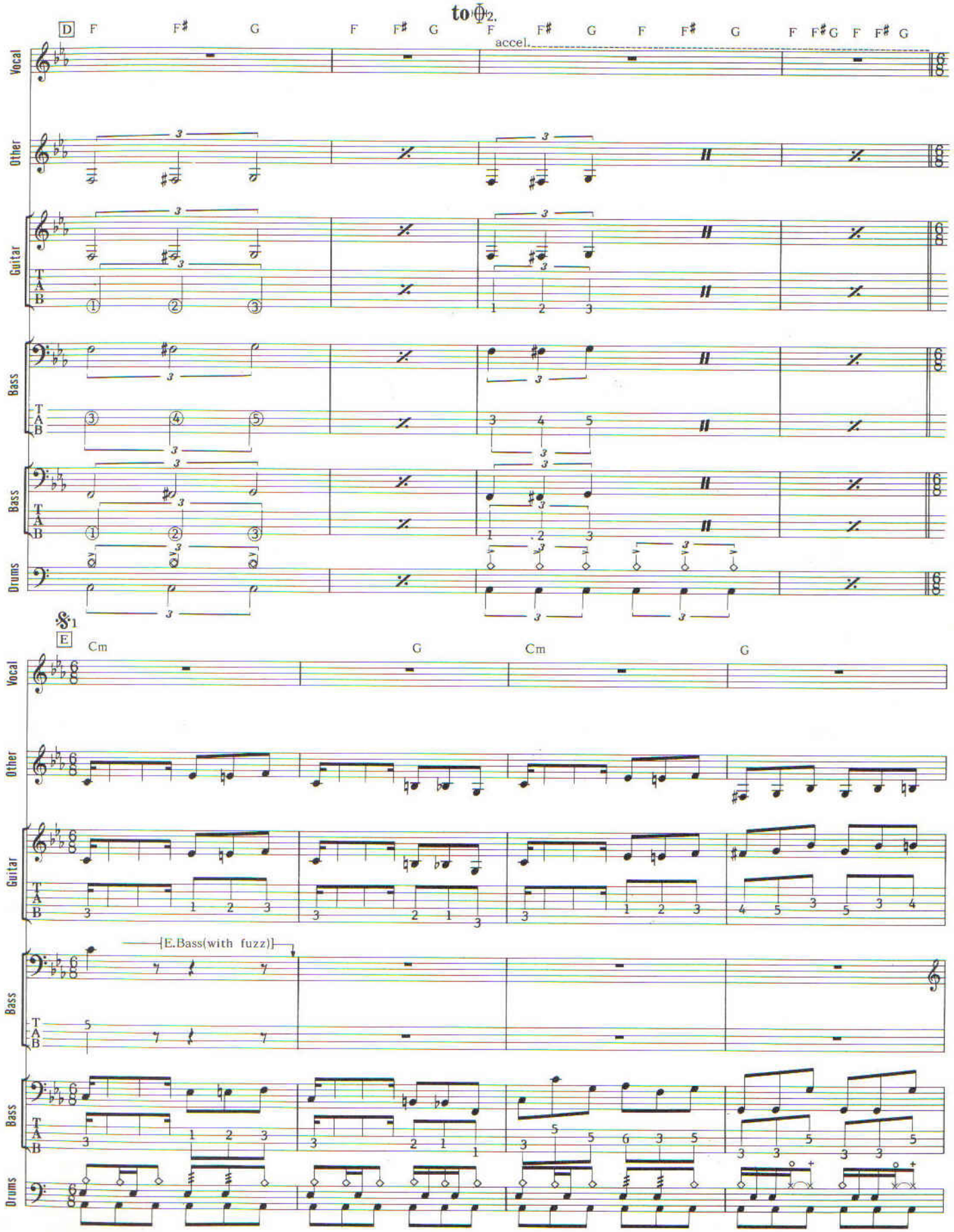
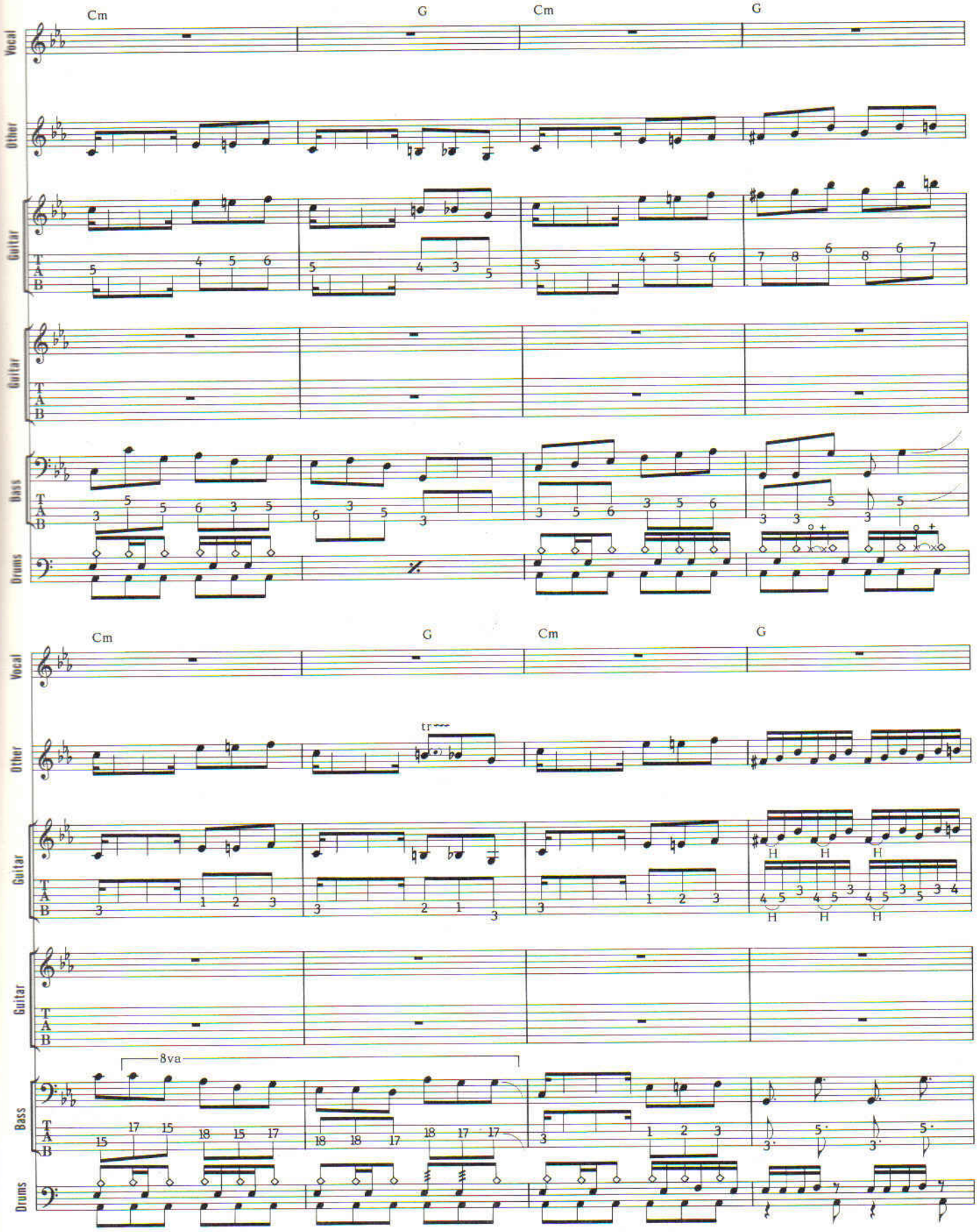
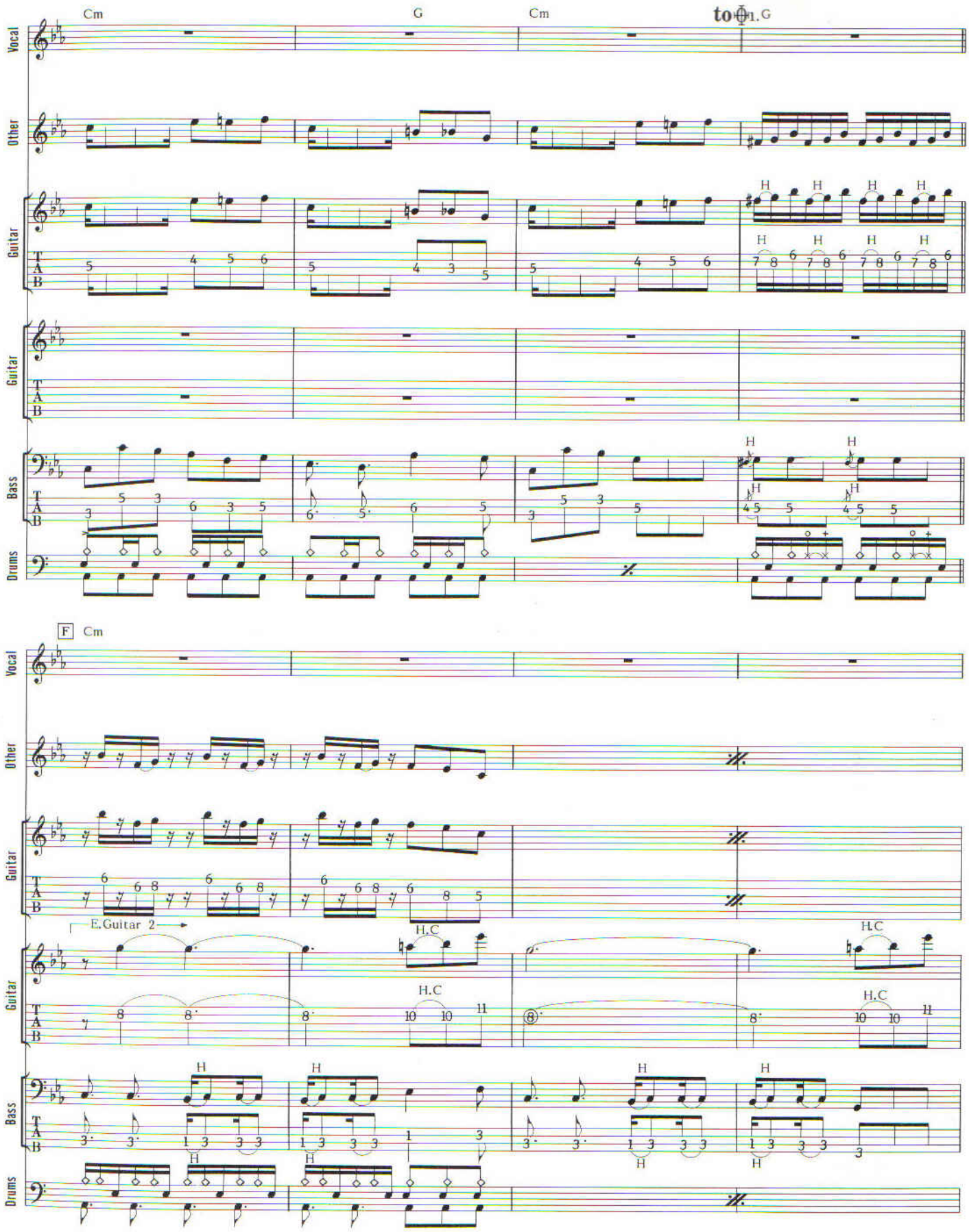
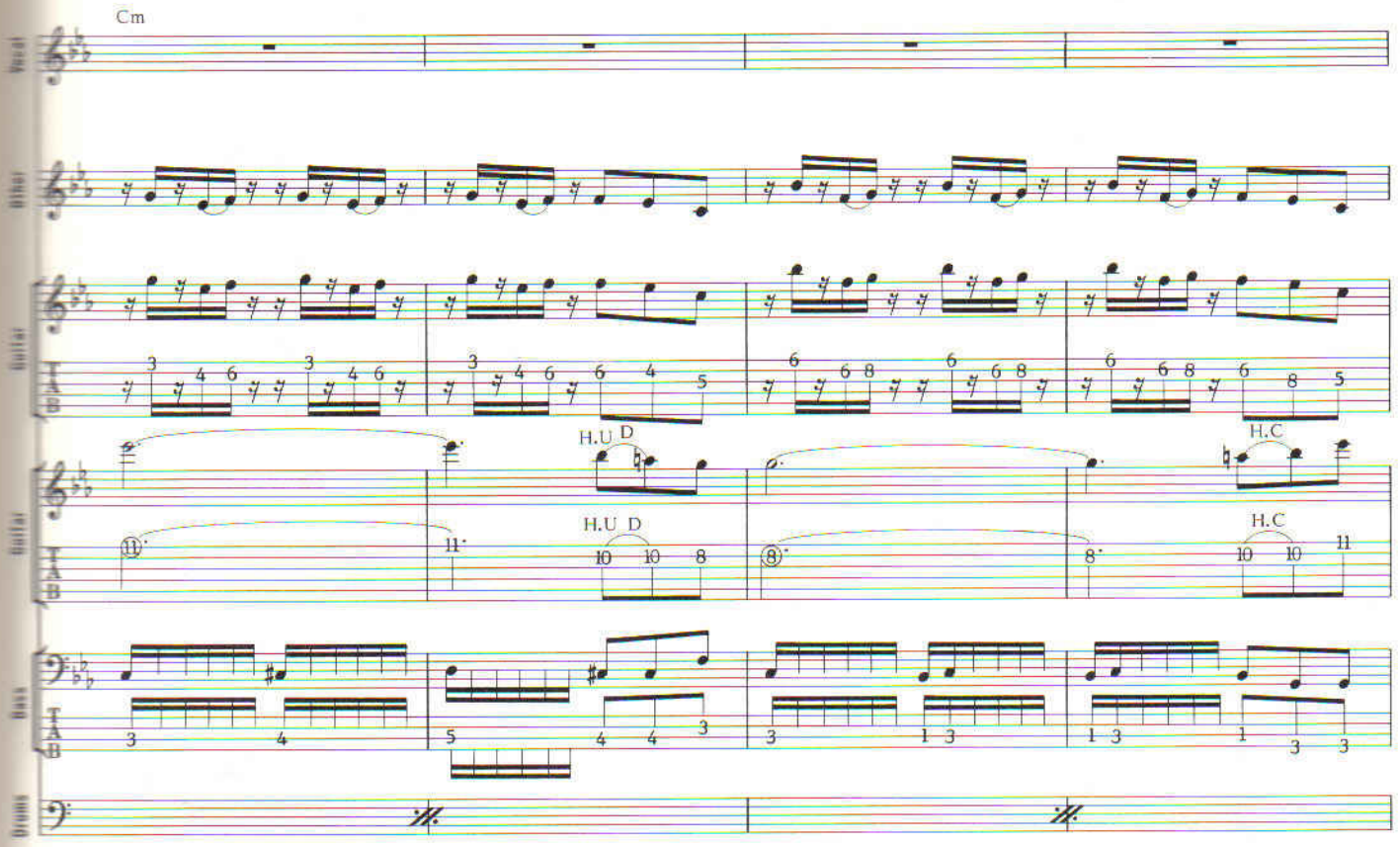

F F# G Cm F F# G B Cm7
Vocal
Cat's foot i -ron claw
Blood rack bar -bed wire
Death seed blindman's greed
(A.Sax)
Electric Noise
Other
8va
Guitar
Bass
Drums
Cm7
Neu- ro -sur -geons scream
Po - li -ti - cians funeral
Po -et's starv-ing children
for more
pyre
bleed
At pa- ra -noia's poi - son door
Innocents raped with na - palm fire
Nothing he's got he real - ly needs

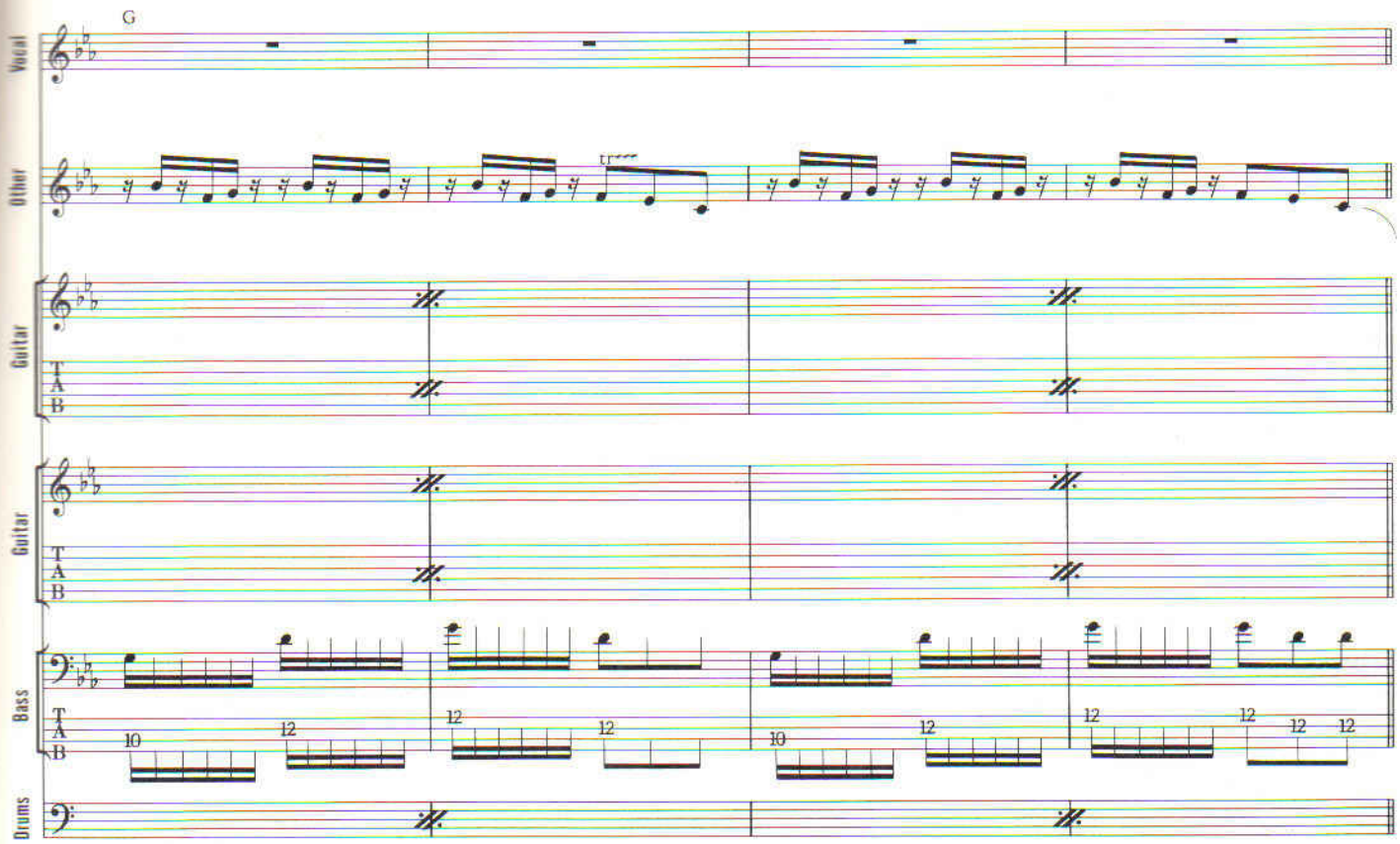

Gm(onB♭)
C Cm
F
F♯
G
Twen-ty first centu- ry schi-zoid man
(Electric Noise)
A.Sax
Vocal
Other
Guitar
Bass
Drums
Cm
F
F♯
G
Cm
8va
C
H

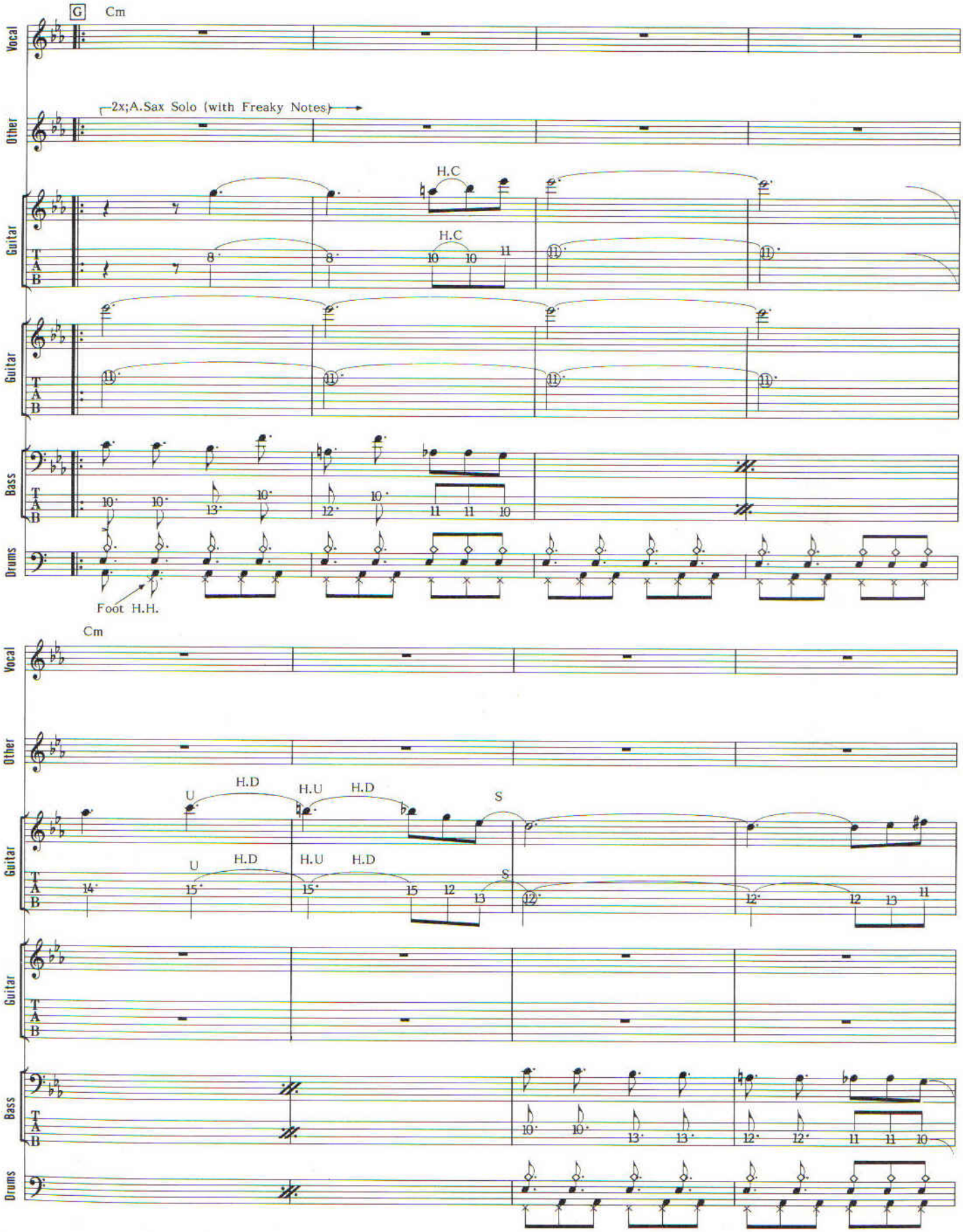

to Φ2.
D
F F# G F F# G F F# G F F# G F F#G F F# G
accel.
Vocal
Other
Guitar
Bass
Drums
8
S1
E
Cm G Cm G
[E.Bass(with fuzz)]

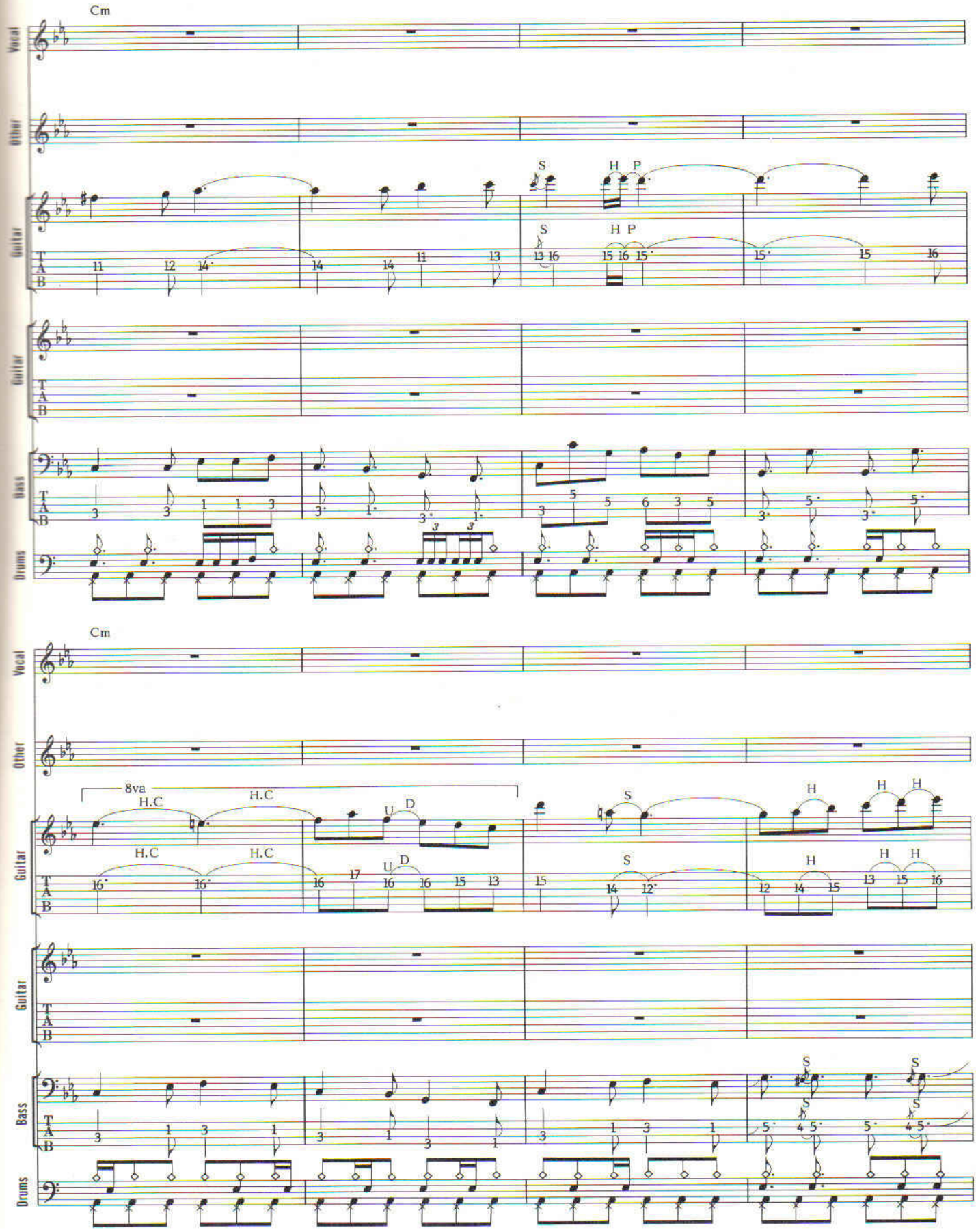

Cm
G
Cm
G
Vocal
Other
Guitar
T
A
B
Guitar
T
A
B
Bass
T
A
B
Drums
tr
H
8va

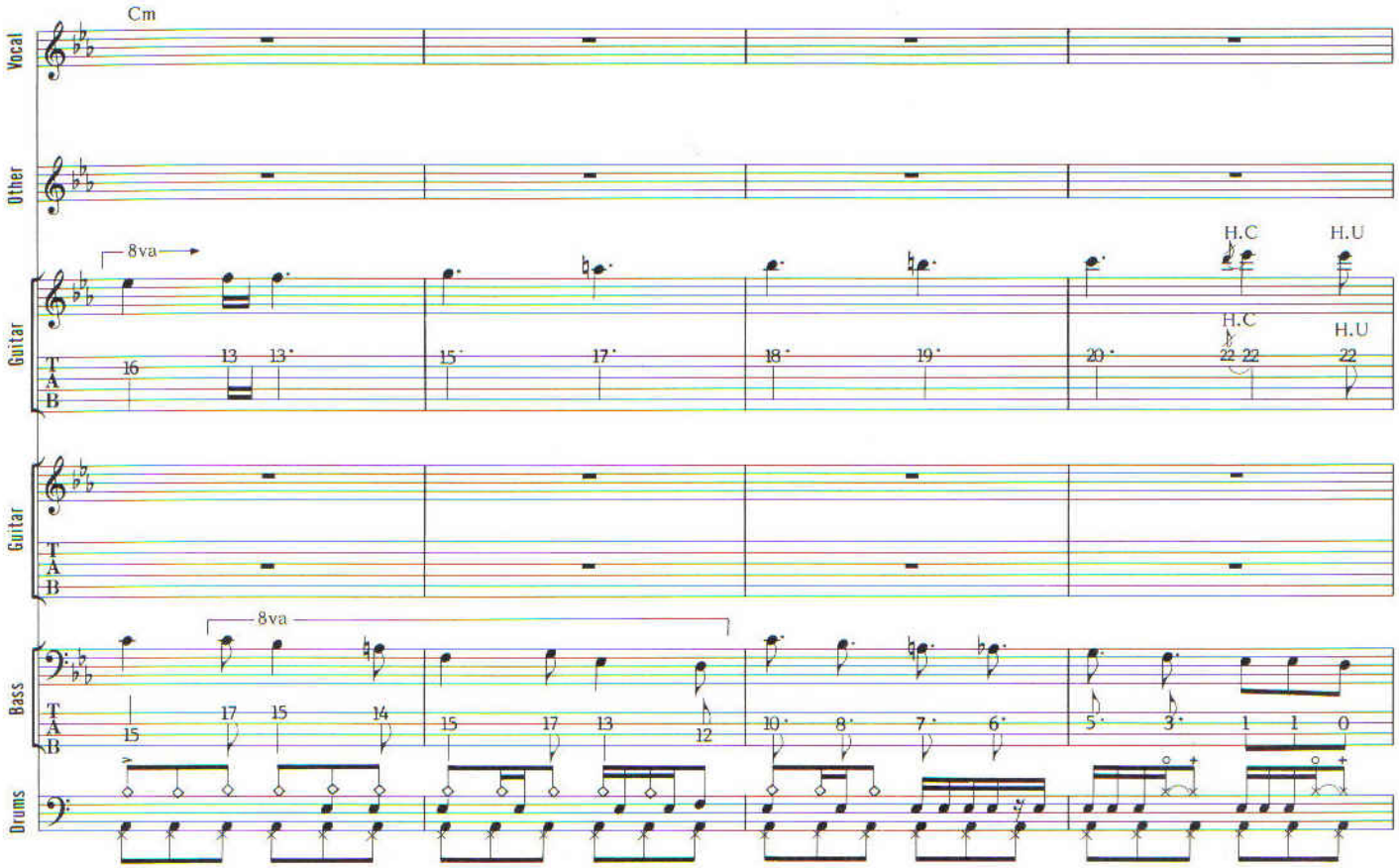

Cm
G
Cm
to ⊕ 1.G
Vocal
Other
Guitar
Guitar
Bass
Drums
F Cm
E.Guitar 2
H.C

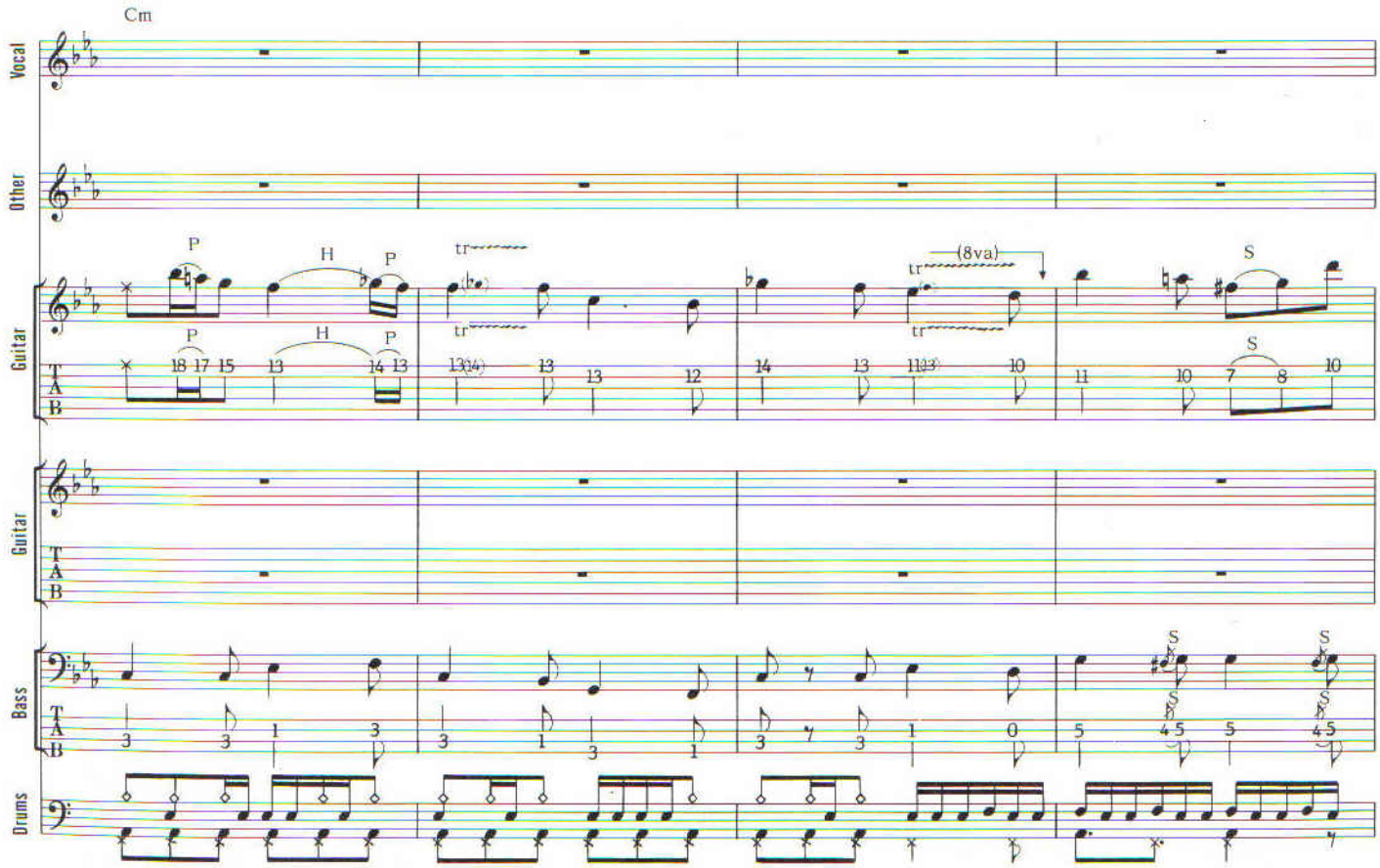

Cm
Vocal
Other
Guitar
TAB
H.U D
H.C
Bass
Drums

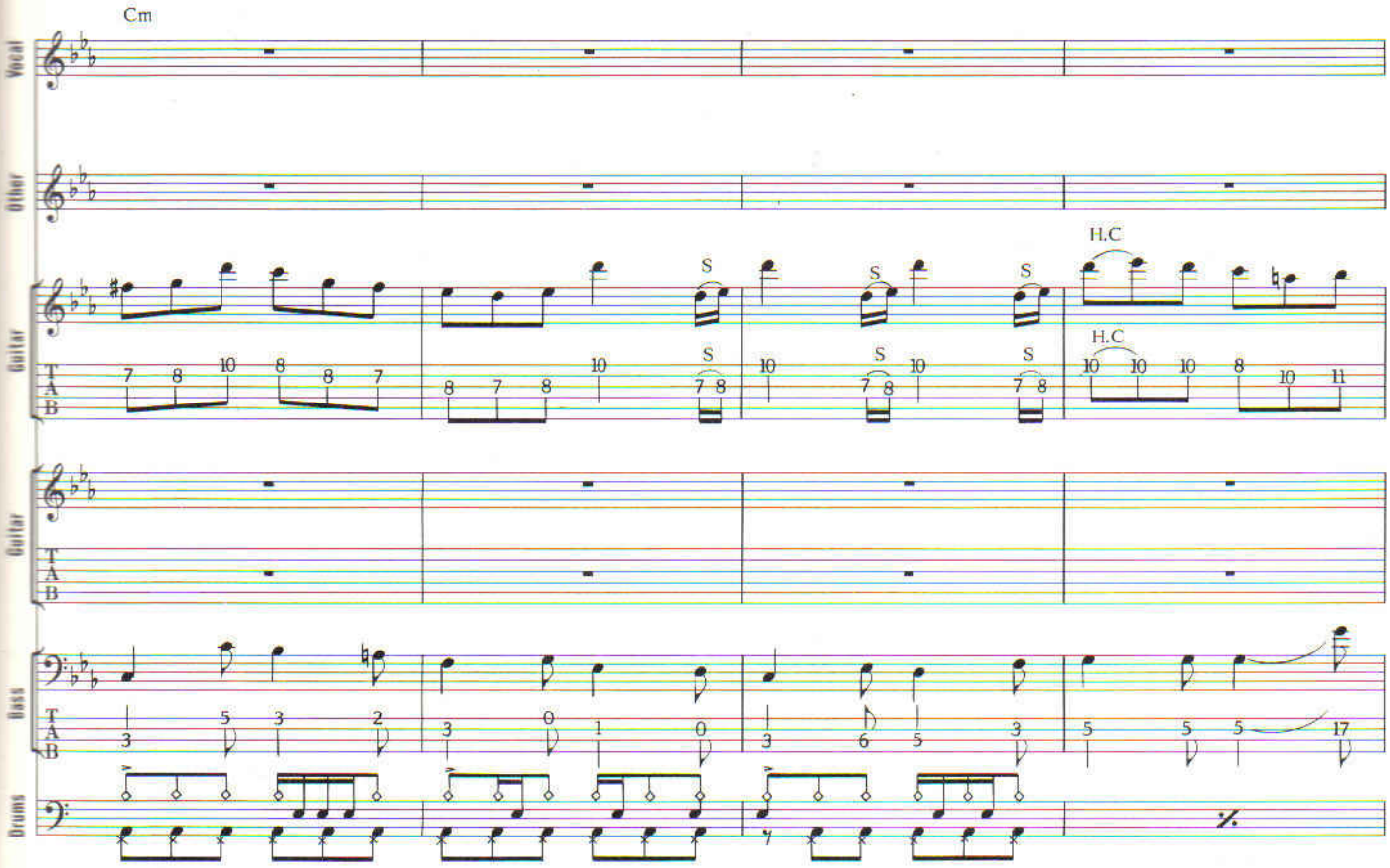

G
Vocal
Other
Guitar
TAB
Bass
Drums

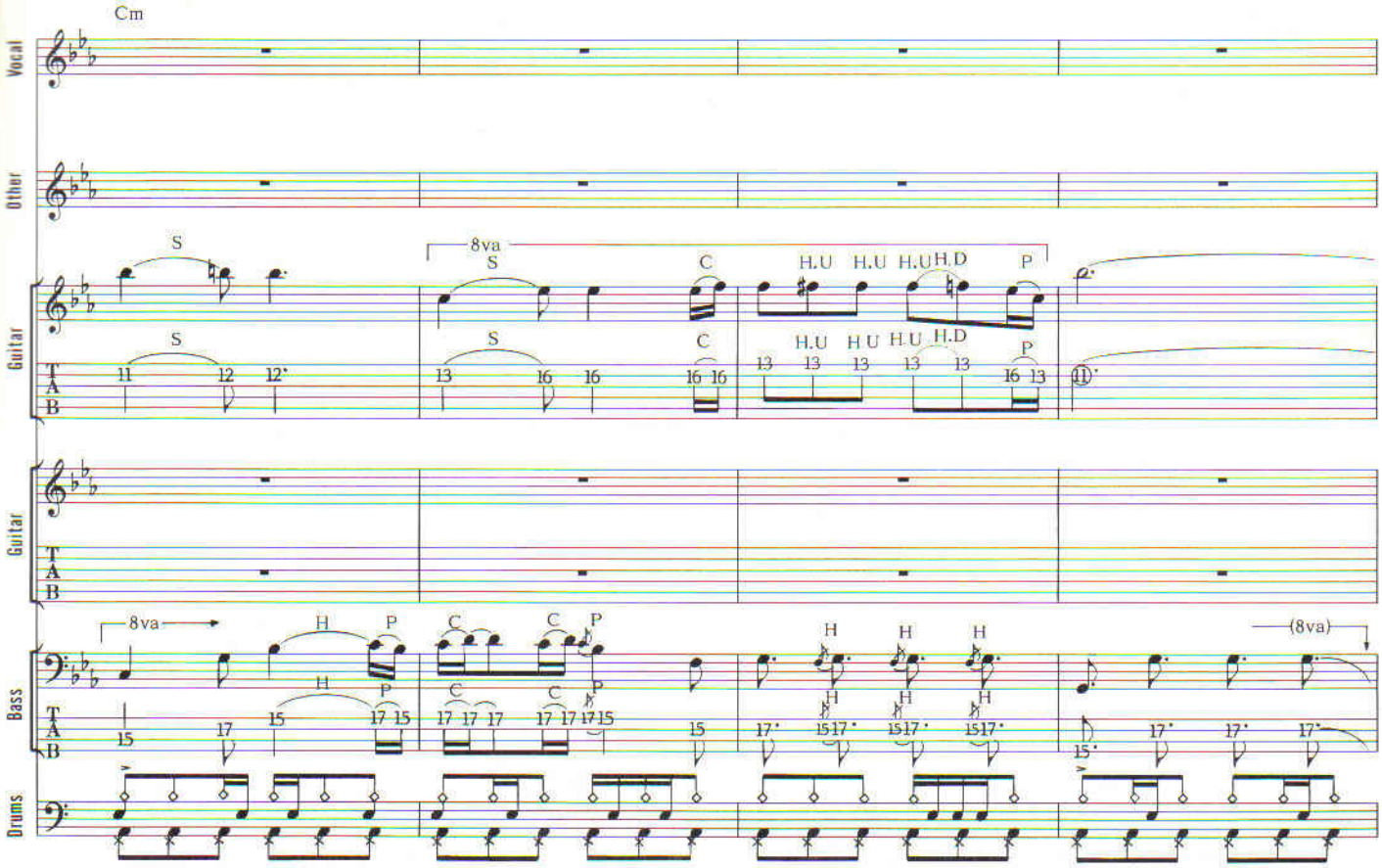

G
Cm
Vocal
Other
2x;A.Sax Solo (with Freaky Notes)
Guitar
H.C
H.C
Guitar
Bass
Drums
Foot H.H.
Cm
Vocal
Other
Guitar
U
H.D
H.U
H.D
S
U
H.D
H.U
H.D
S
Guitar
Bass
Drums

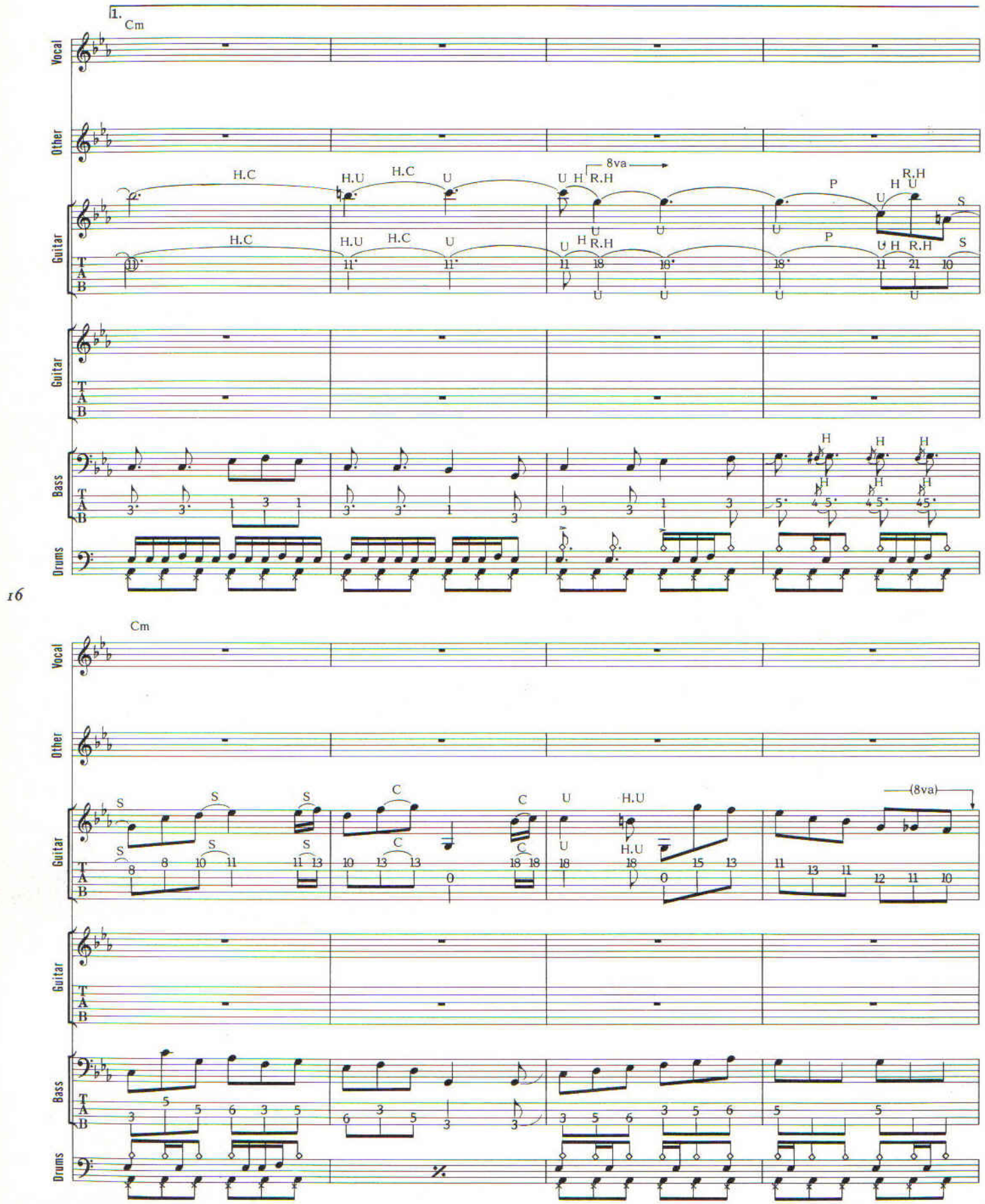

Cm
Vocal
Other
Guitar
T
A
B
S
H P
Guitar
Bass
Drums
Cm
8va
H.C
U D
H
S
Guitar
Bass
Drums

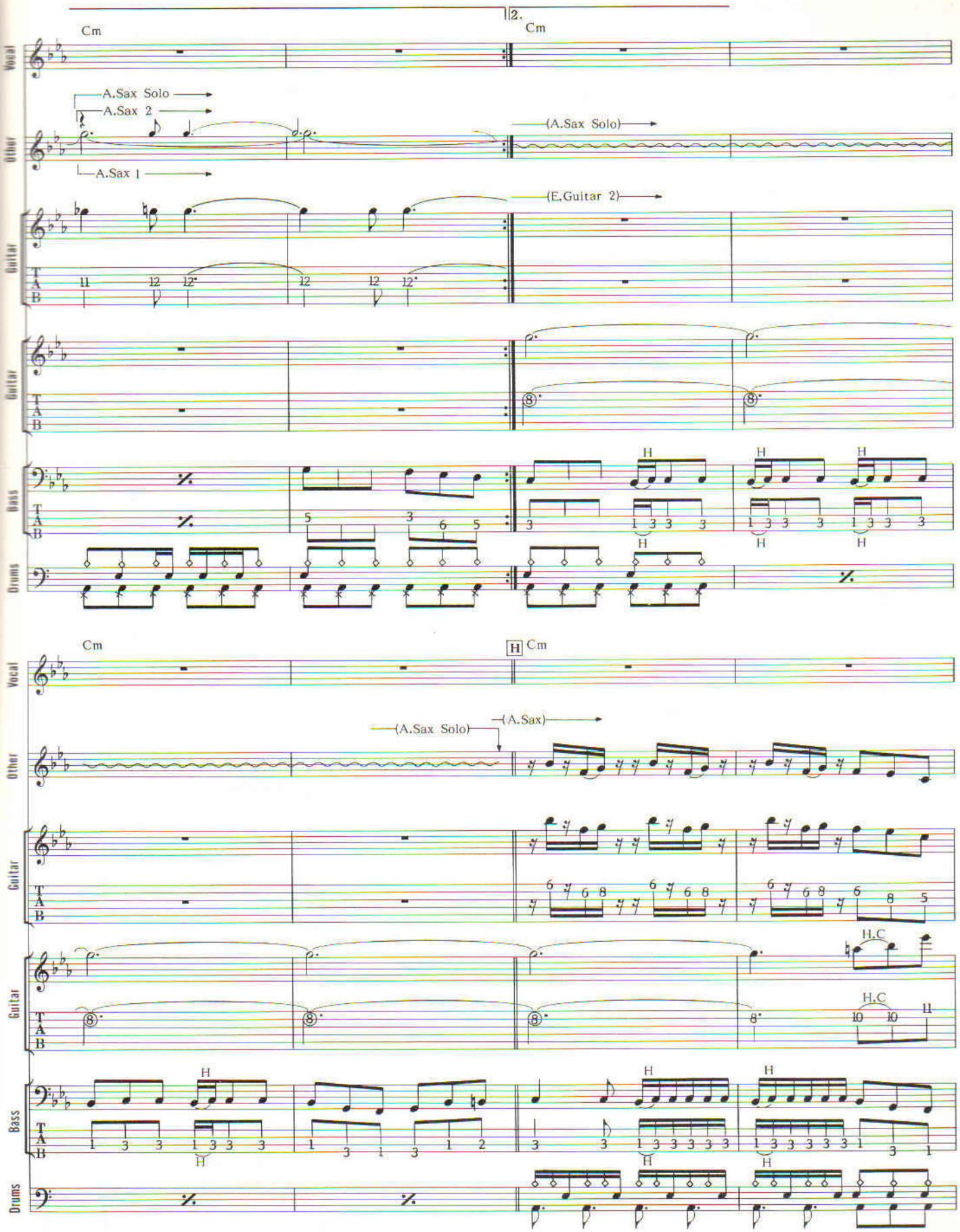

Cm
Vocal
Other
8va
H.C
H.U
Guitar
T
A
B
Guitar
Bass
Drums

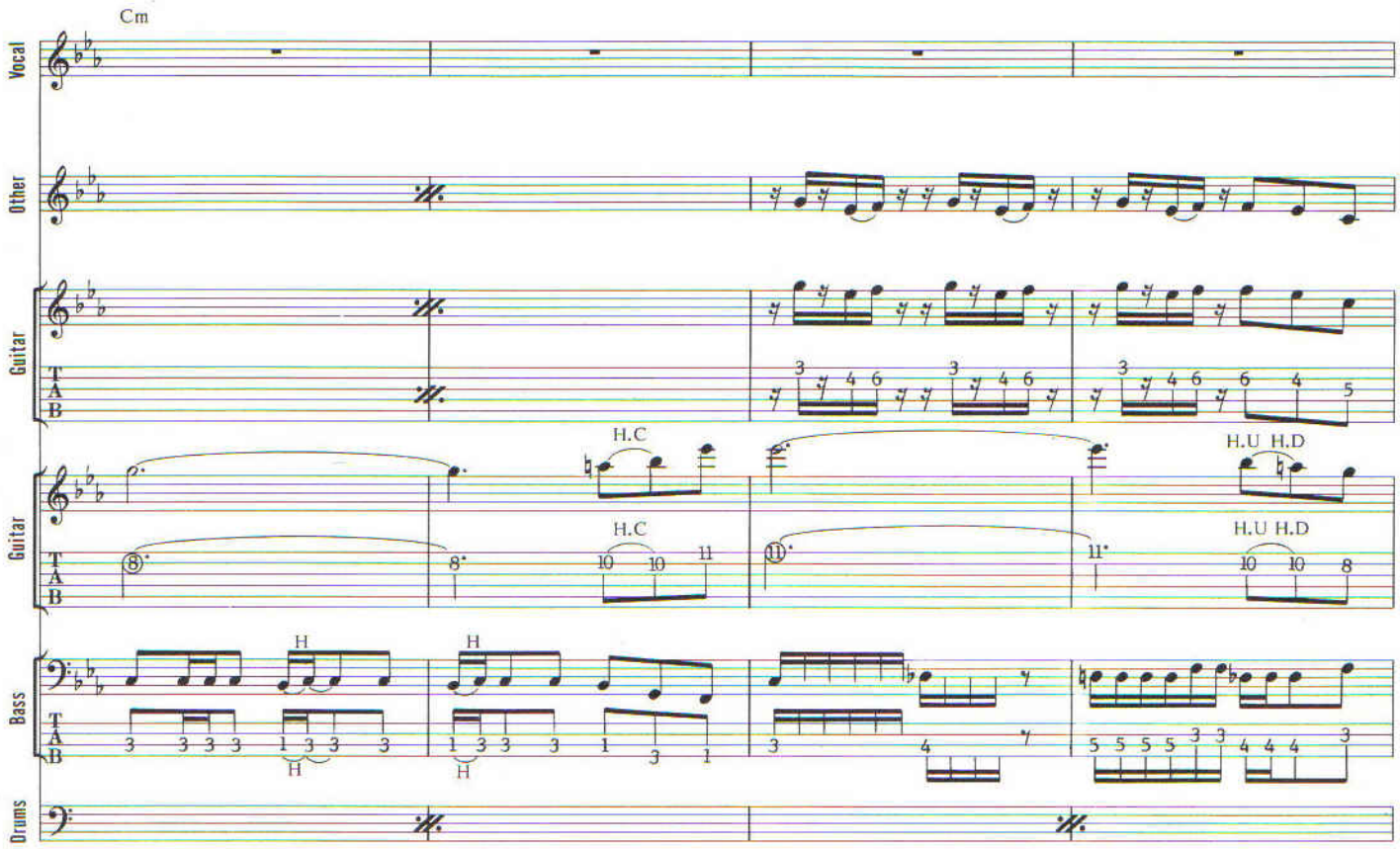

Cm
Vocal
Other
P
H
tr
(8va)
S
Guitar
T
A
B
Guitar
Bass
Drums

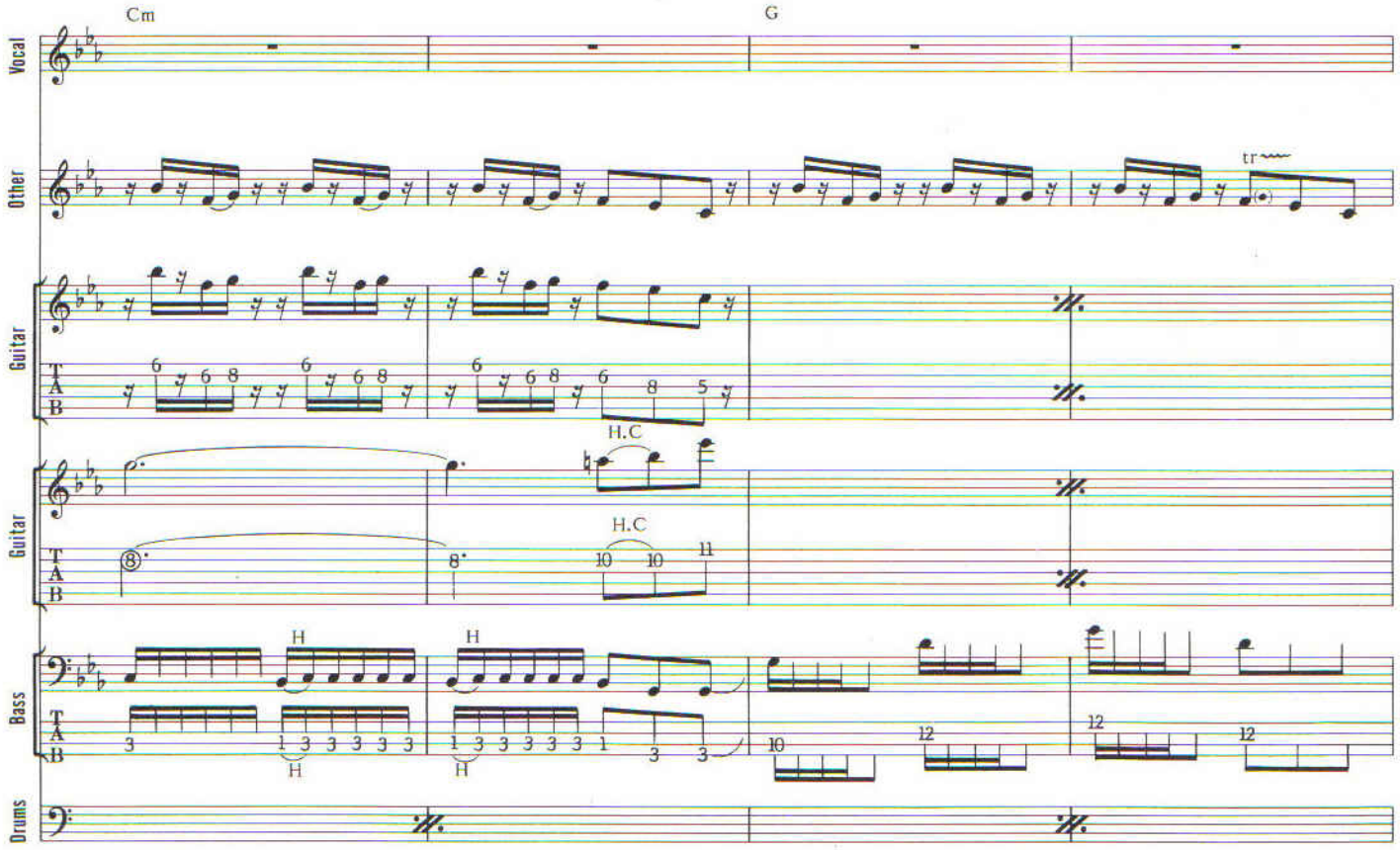

Cm
Vocal
Other
Guitar
T
A
B
S
H.C
Guitar
Bass
Drums

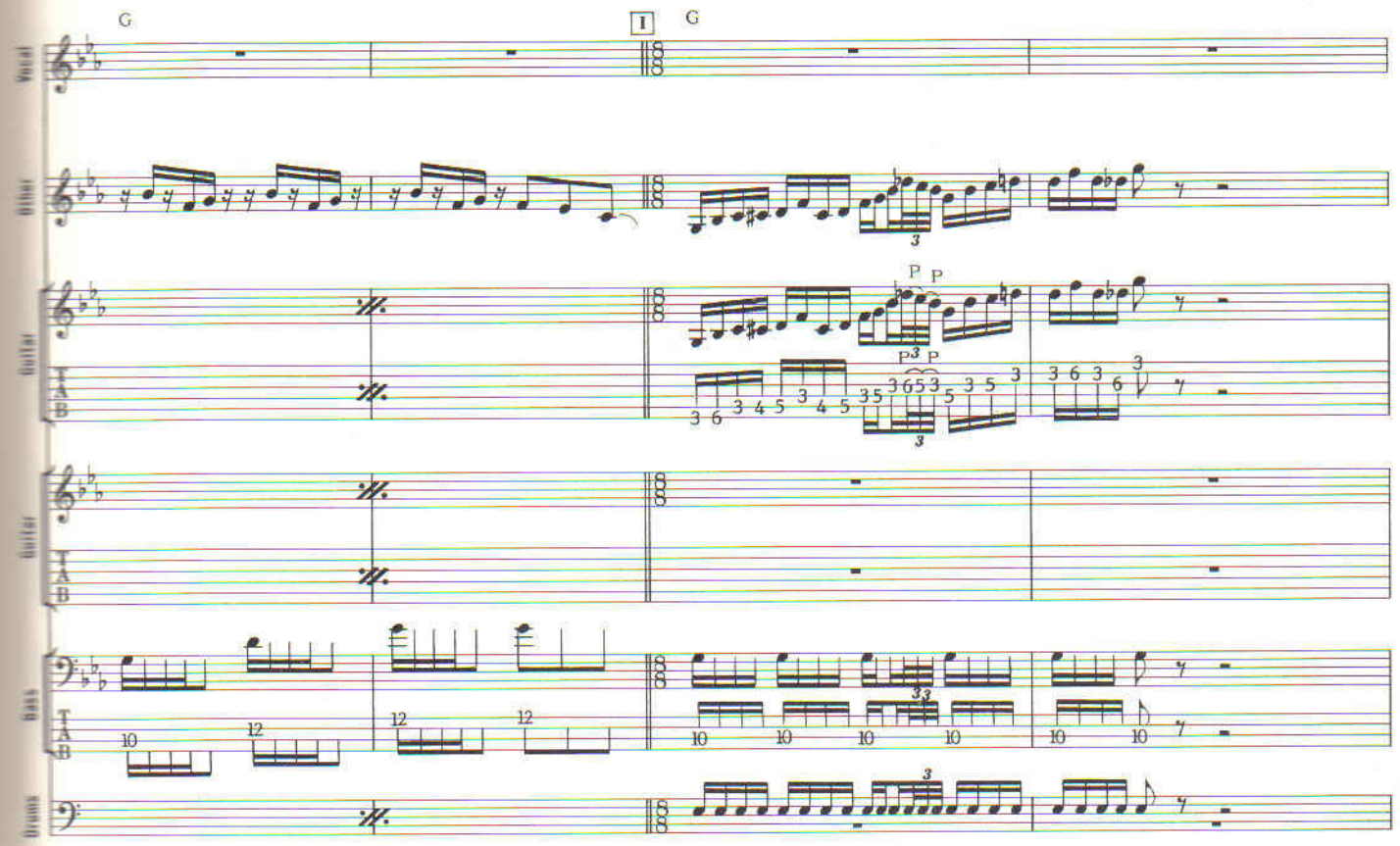

Cm
Vocal
Other
Guitar
8va
S
C
H.U
H.D
P
Guitar
Bass
H
(8va)
Drums

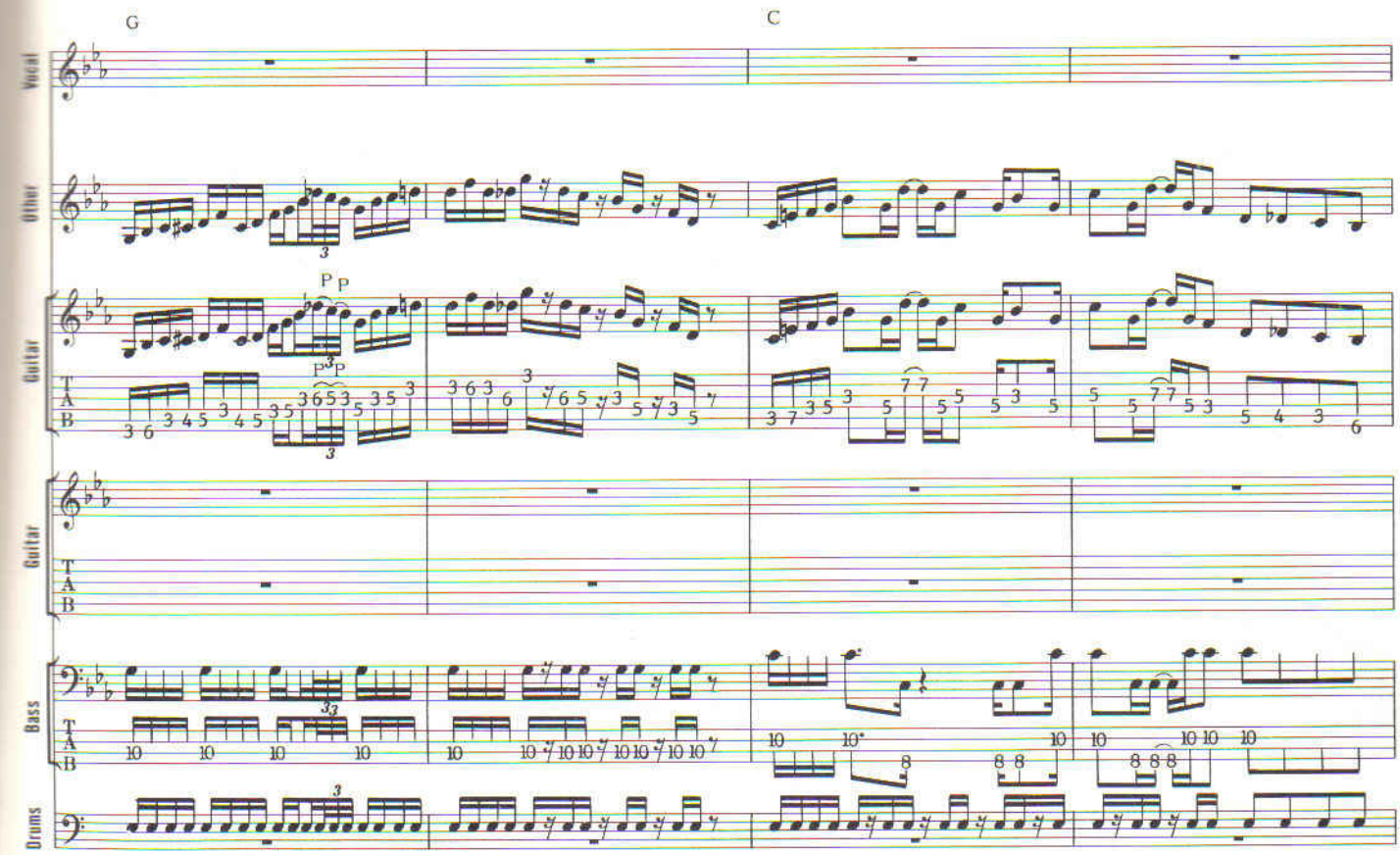

1.
Cm
Vocal
Other
Guitar
T
A
B
H.C
H.U
U
8va
R.H
P
S
Bass
H
Drums
Cm
C
(8va)

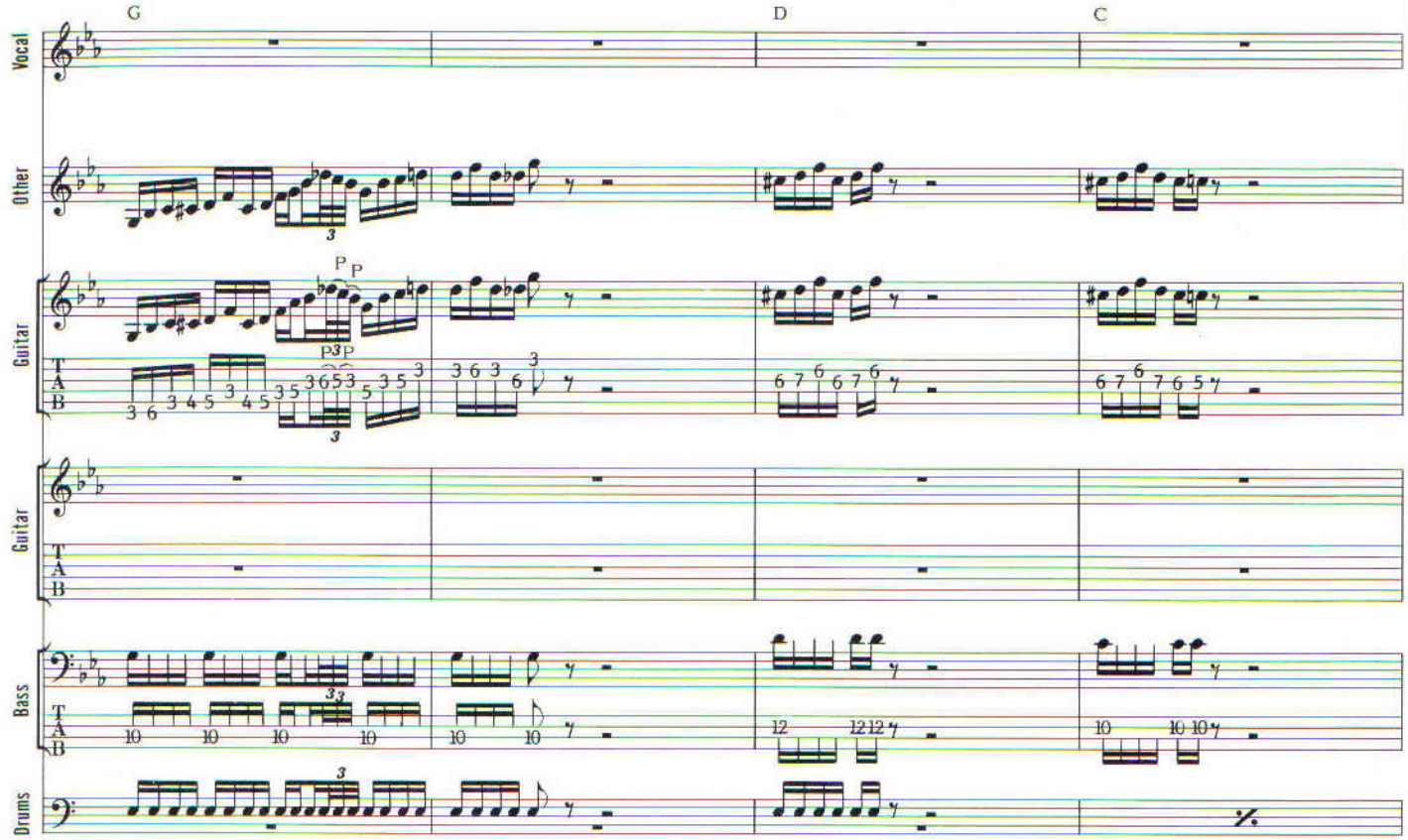

Cm
2.
Vocal
Other
A.Sax Solo
A.Sax 2
A.Sax 1
(A.Sax Solo)
Guitar
(E.Guitar 2)
Bass
Drums
H
H.C
(A.Sax)

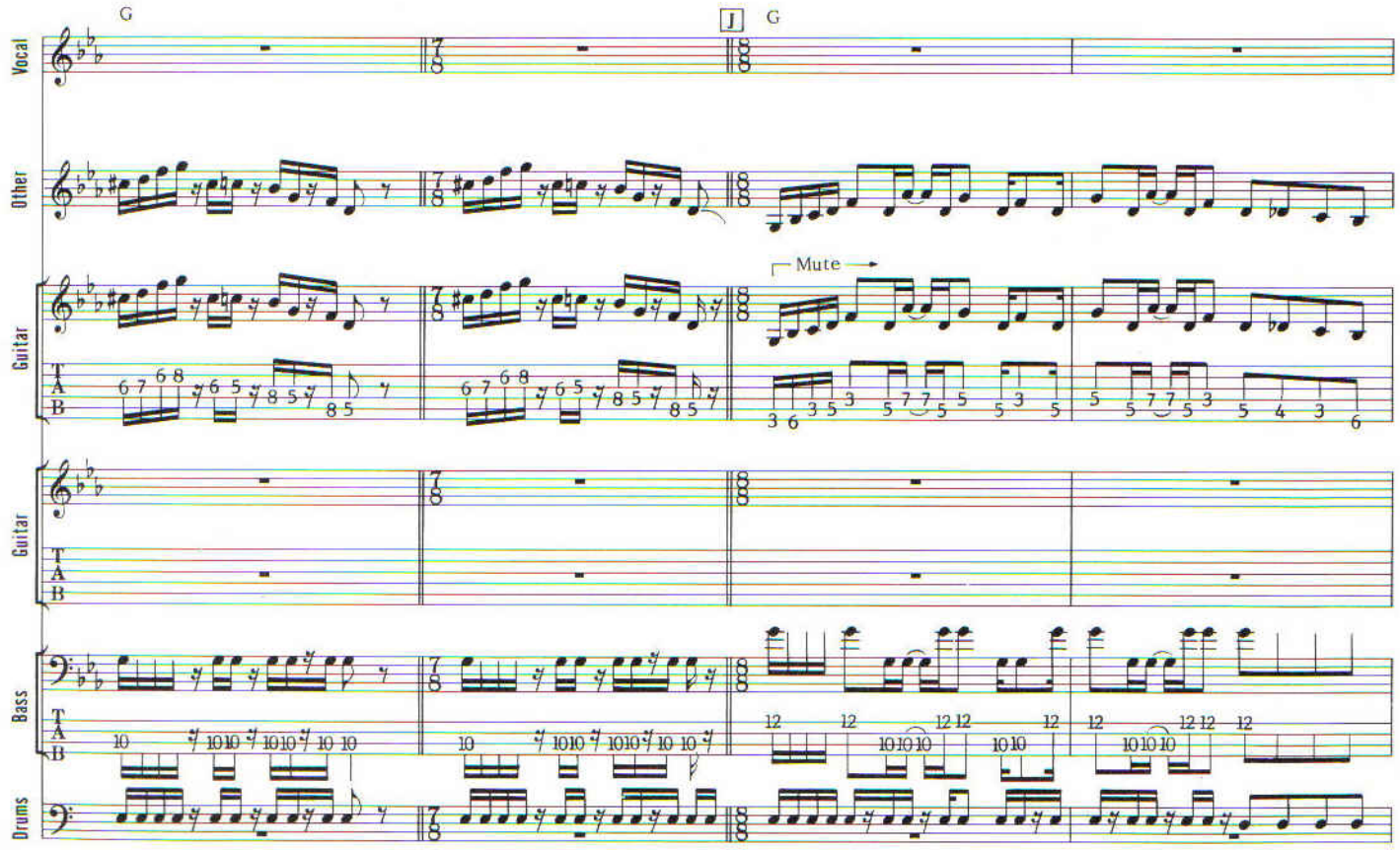

Cm
Vocal
Other
Guitar
T
A
B
H.C
H.U H.D
Bass
H
Drums

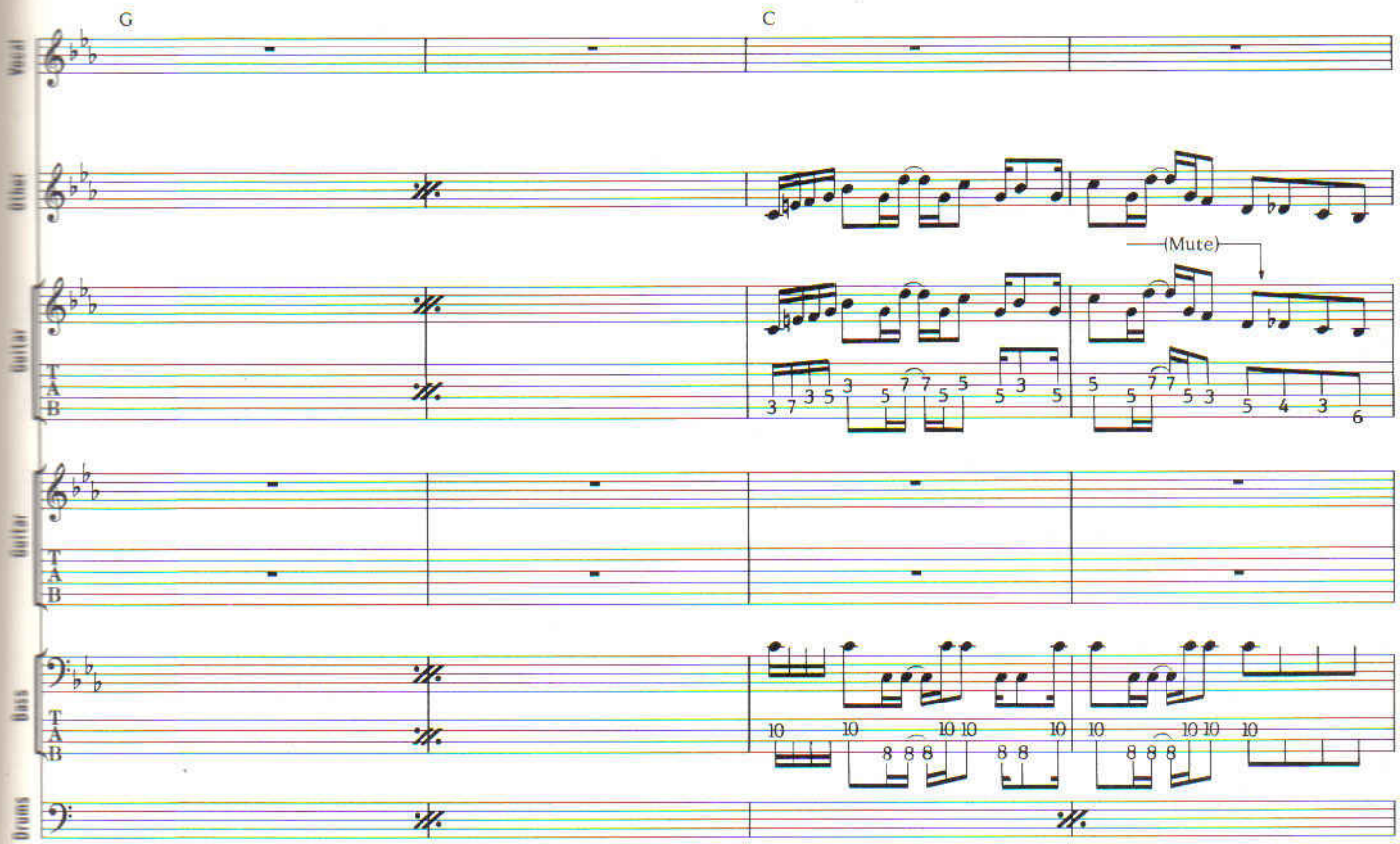

Cm
G
Vocal
Other
tr
Guitar
T
A
B
H.C
Bass
H
Drums

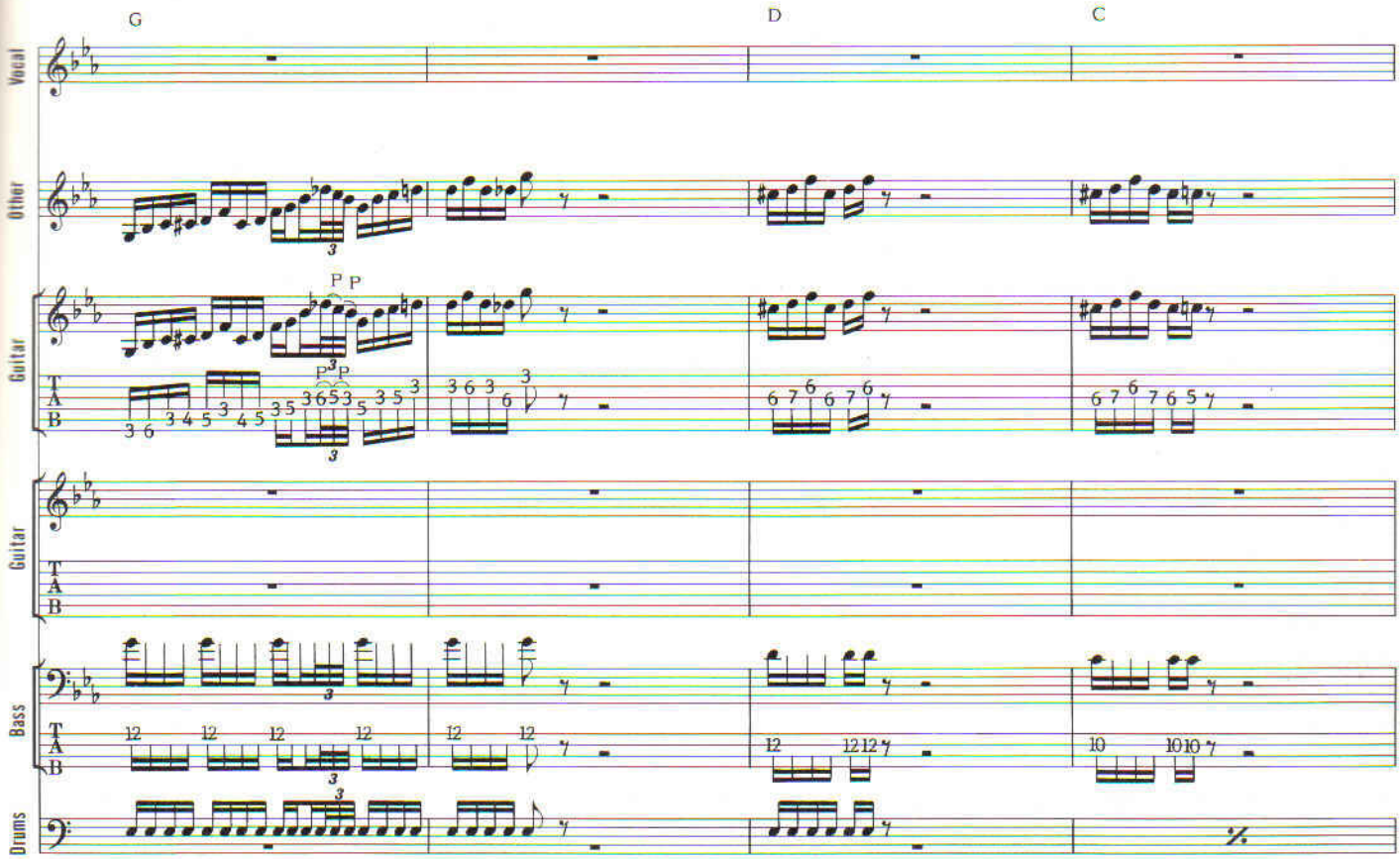

G
I
G
Vocal
Other
Guitar
Guitar
Bass
Drums

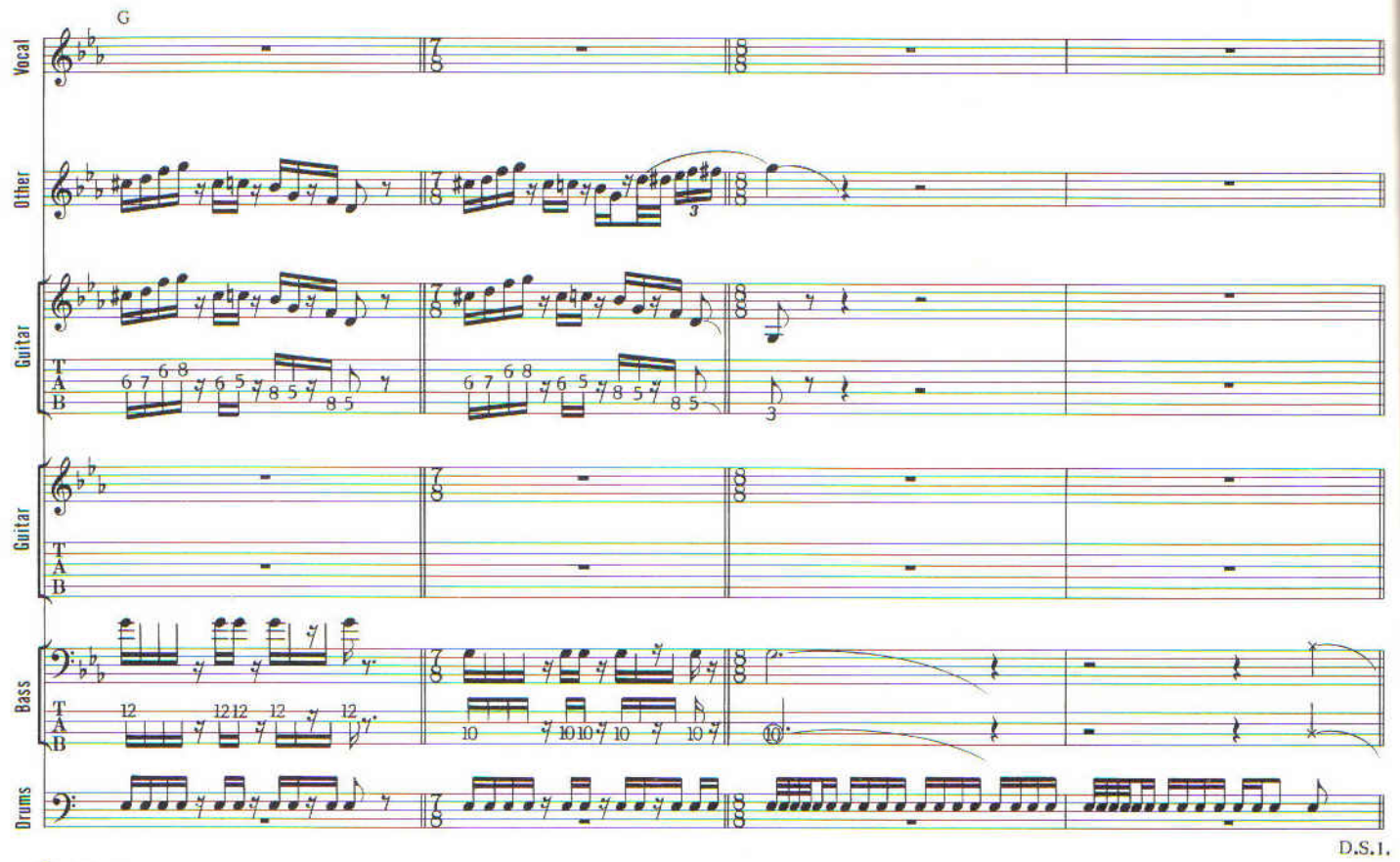

G
C
Vocal
Other
Guitar
Guitar
Bass
Drums

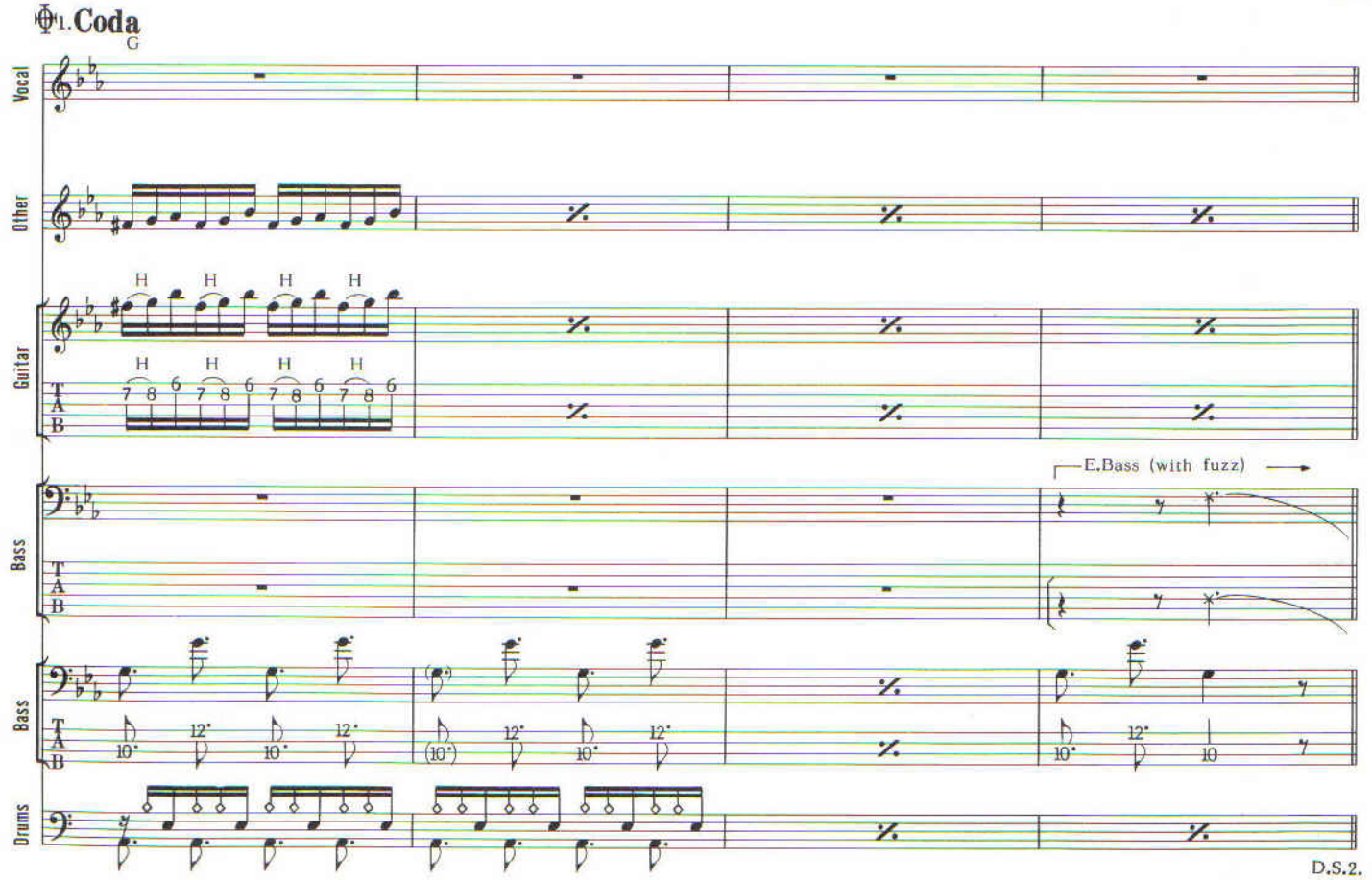

G
D
C
Vocal
Other
Guitar
Guitar
Bass
Drums

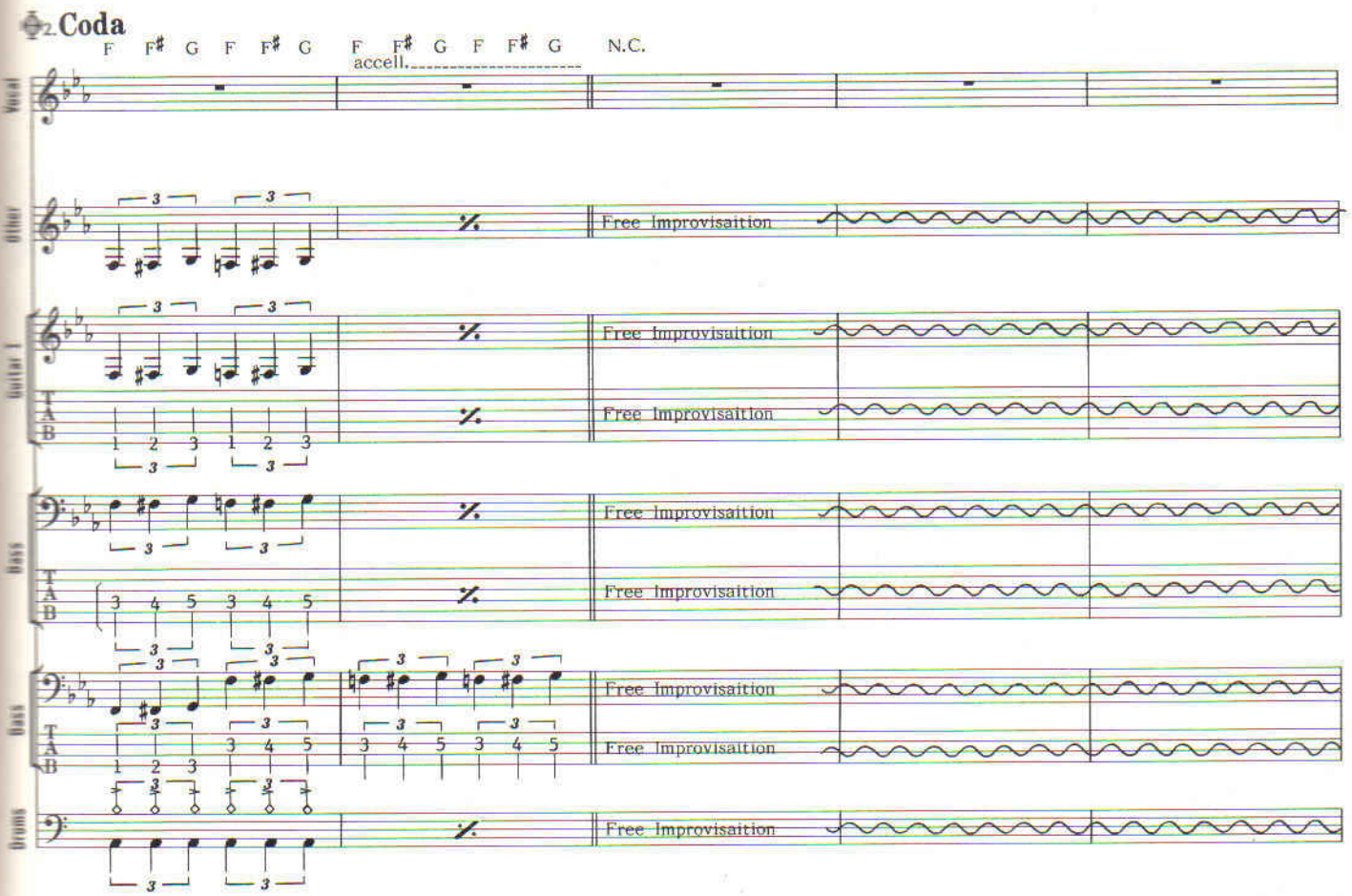

G
J
G
Vocal
Other
Guitar
Mute
Guitar
Bass
Drums

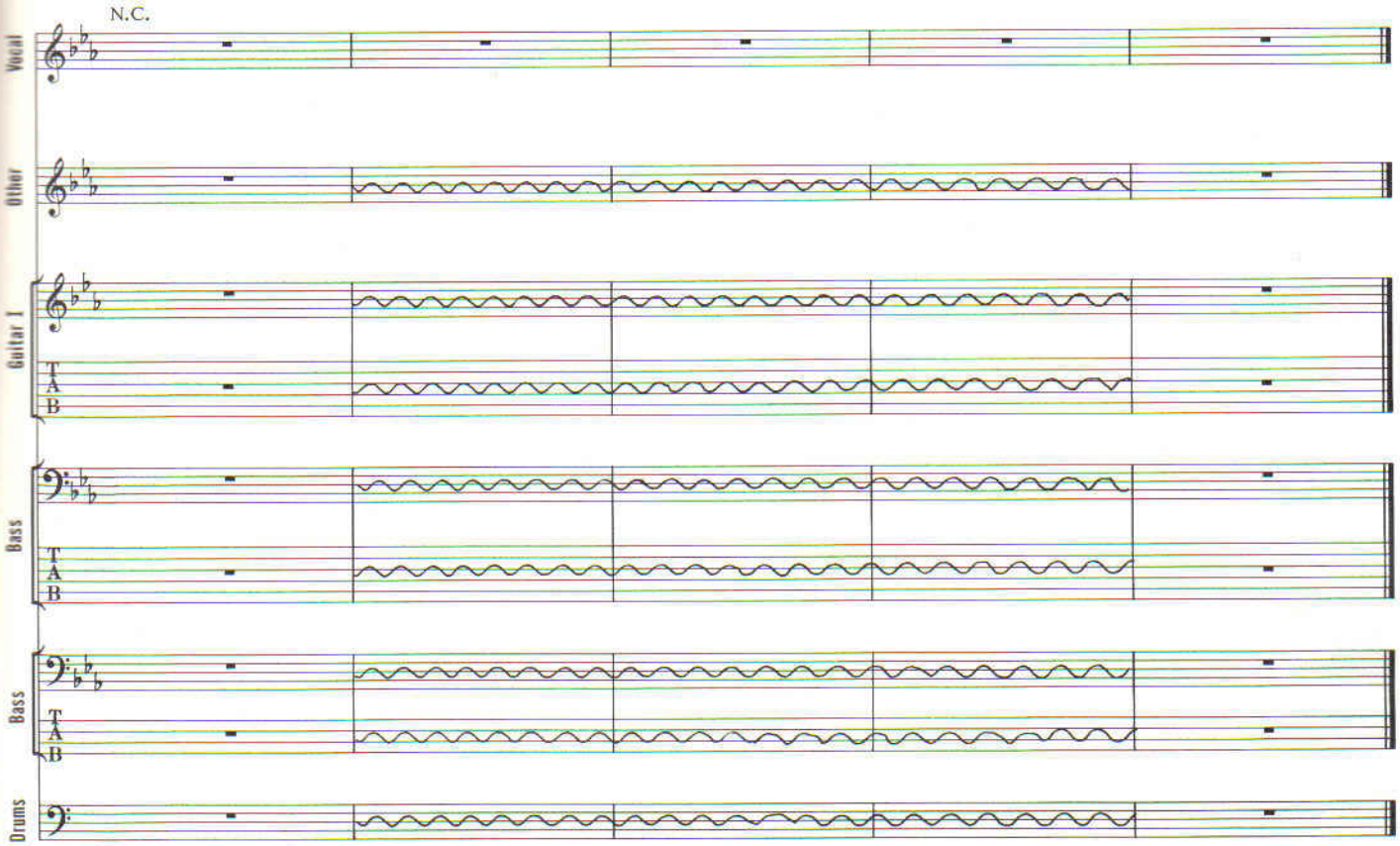

G
C
Vocal
Other
Guitar
(Mute)
Guitar
Bass
Drums


G
D
C
Vocal
Other
Guitar
Guitar
Bass
Drums


G
Vocal
Other
Guitar
Guitar
Bass
Bass
Drums
D.S.1.


1. Coda
G
Vocal
Other
Guitar
Bass
E.Bass (with fuzz)
Bass
Drums
D.S.2.


Coda
F F♯ G F F♯ G F F♯ G F F♯ G N.C.
accell.
Vocal
Other
Free Improvisaition
Guitar I
TAB
Bass
Drums

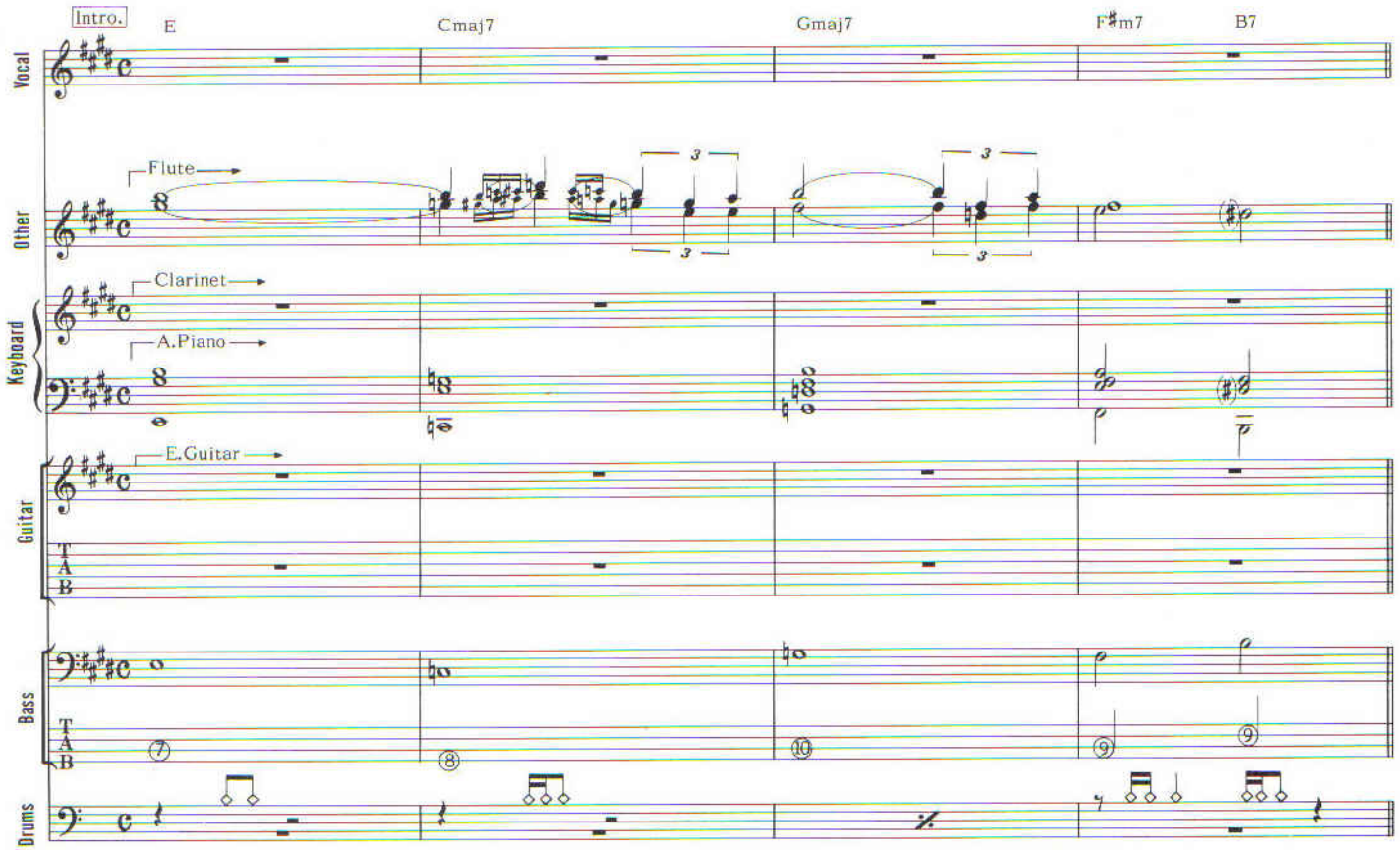

N.C.
Vocal
Other
Guitar I
TAB
Bass
Bass
Drums

I TALK TO THE WIND

風に語りて

Words & Music by Ian McDonald and Peter Sinfield

前曲のドギツさと比較すると、あまりにも上品でソフトな仕上りのこの曲。ヘタをすると単なる軟弱ポップスになってしまうので要注意。この曲のポイントとなっているのは、フルートとクラリネットによるクラシック調のアンサンブル。最近のシンセサイザーはこの手の音色は容易に出るので、本物をプレイできなくともサウンド的にはシンセで充分まにあうだろう。ただし、後半に見られるフルート・ソロのように、ジャズ・フルート的なカのこもった息使いのプレイはなかなかシンセでは再現しにくい。もしシンセでチャレンジするなら、ベロシティ値でハードな音色とソフトな音色が切り換わるように音色をセッティングし、指先のタッチの強弱で息使いの違いが出せるように工夫するといいだろう。E.Guitarは要所のみでプレイされており、コード弾きは一切ない。Ⓑのフレージングはハーモニクスをうまく使っている。ハーモニクスの余韻をミュートしてしまわないよう、次の音をピッキングする際不必要な弦に触れないこと。Ⓔのギター・ソロでは、フレーズを歌わせるうえでスライド・プレイが大きな効果を出している。スライドはご承知のとおり指板上で指をすべらせてプレイするわけだが、ピッキングのアタック感がなく、音程がすべるように響くので、非常になめらかなプレイが可能となる。ここでは半音（隣のフレット）のスライドから長3度（フレット5つ分）のものまでいろいろプレイされているが、ひと口にスライドといっても、こういった音程幅とのかね合いや、スライドするスピードやタイミングによってずい分ニュアンスが変化するので、レコードをよく聴いてその歌い方のコツをつかむように。



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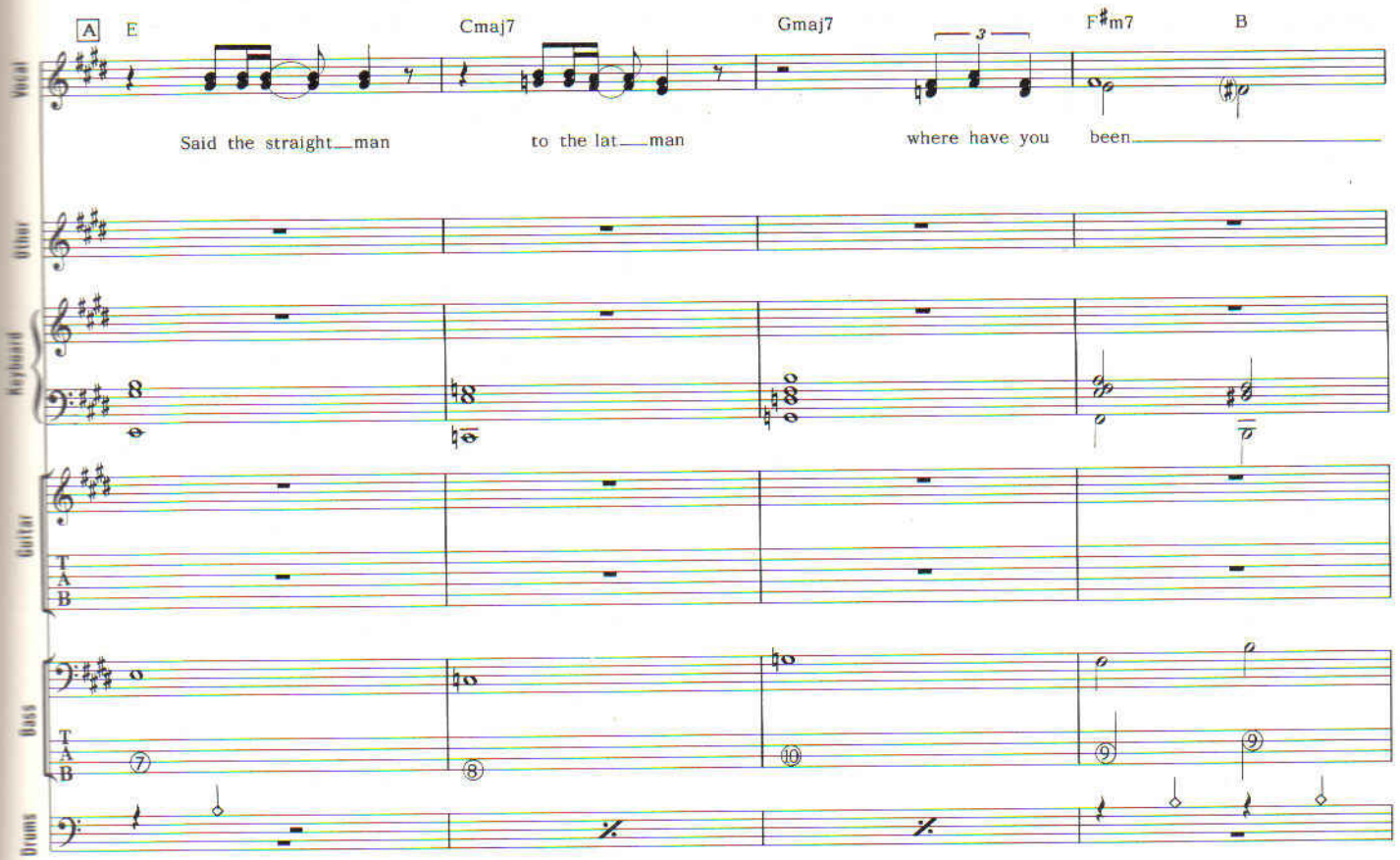
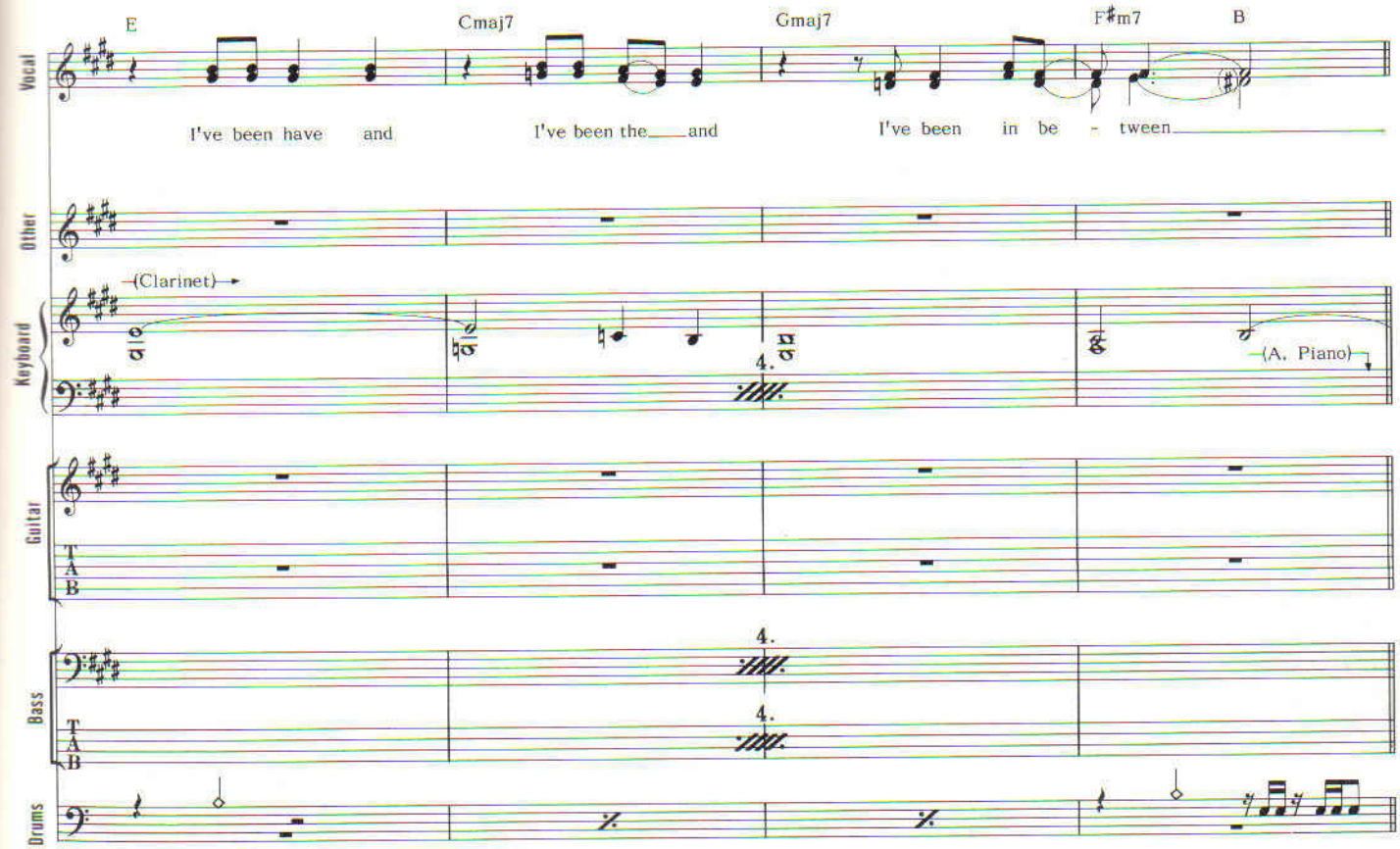
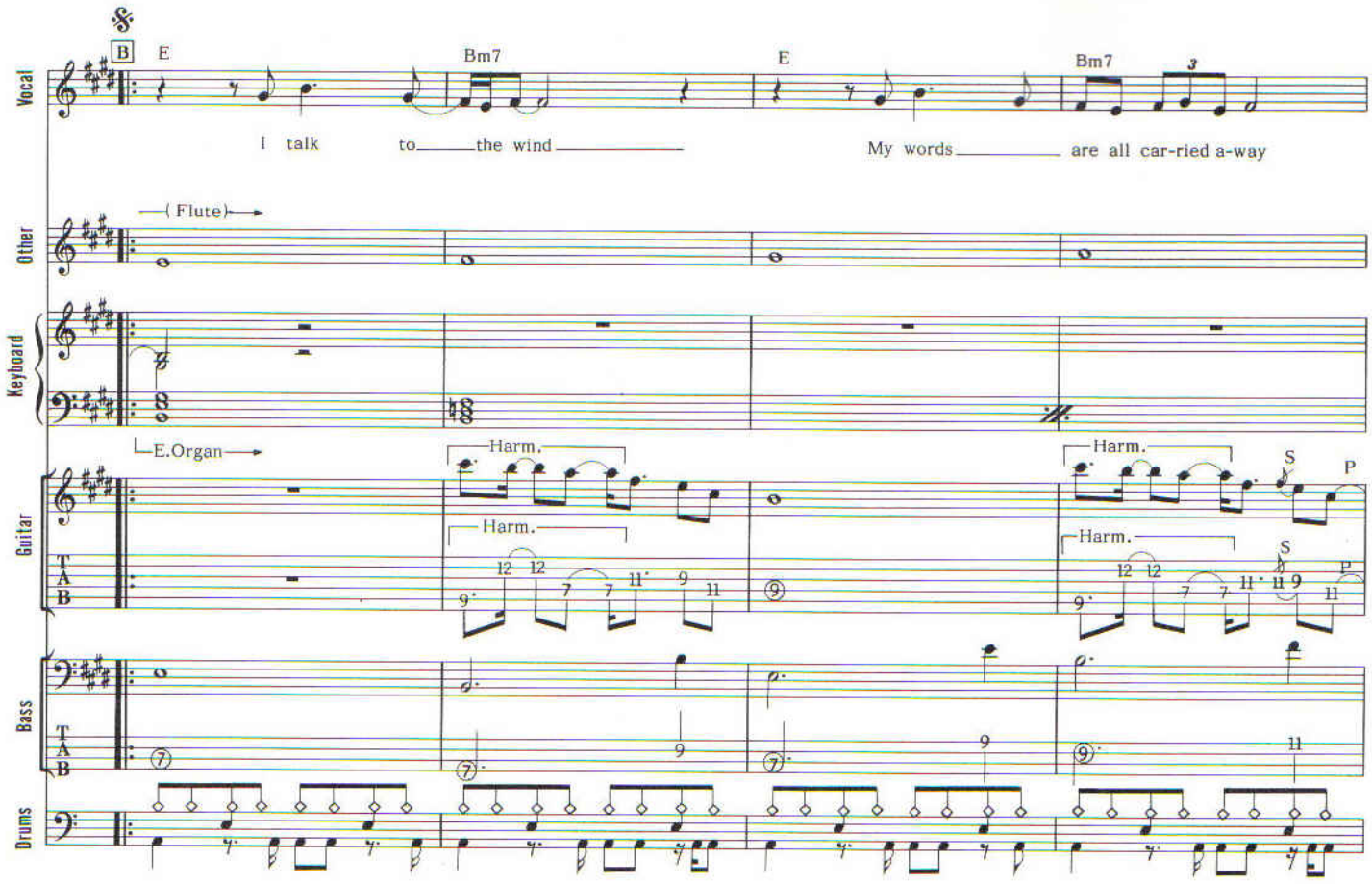
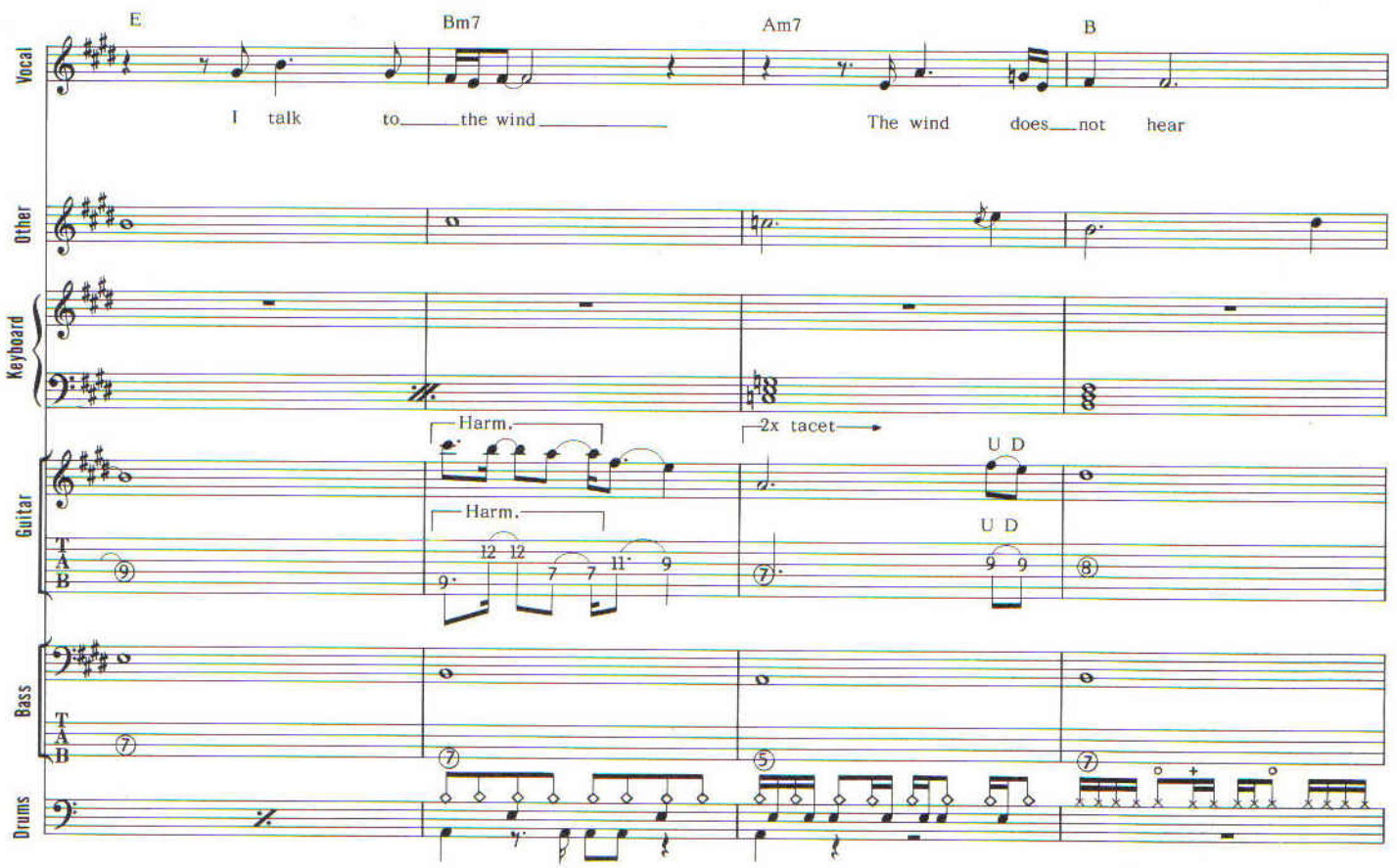
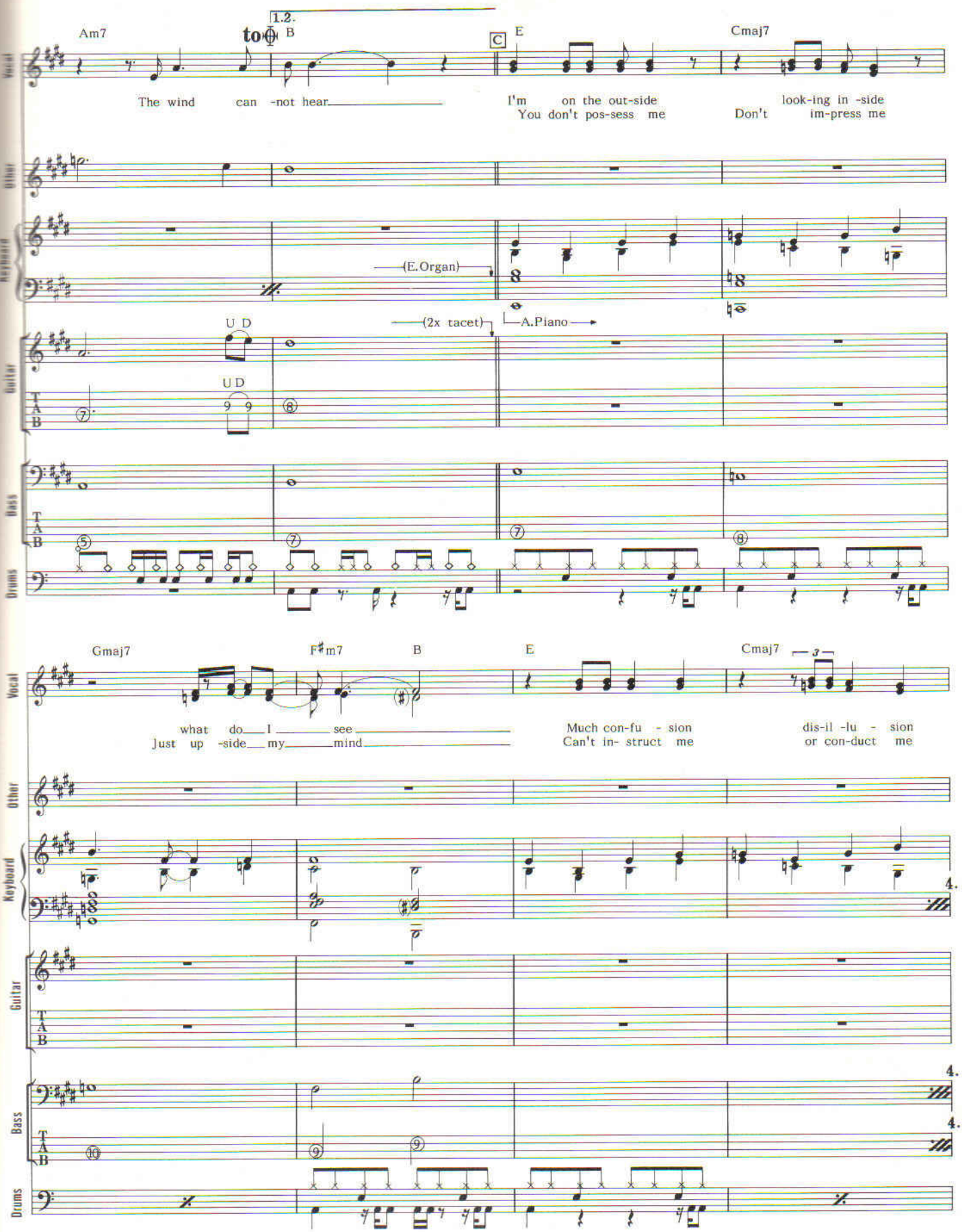
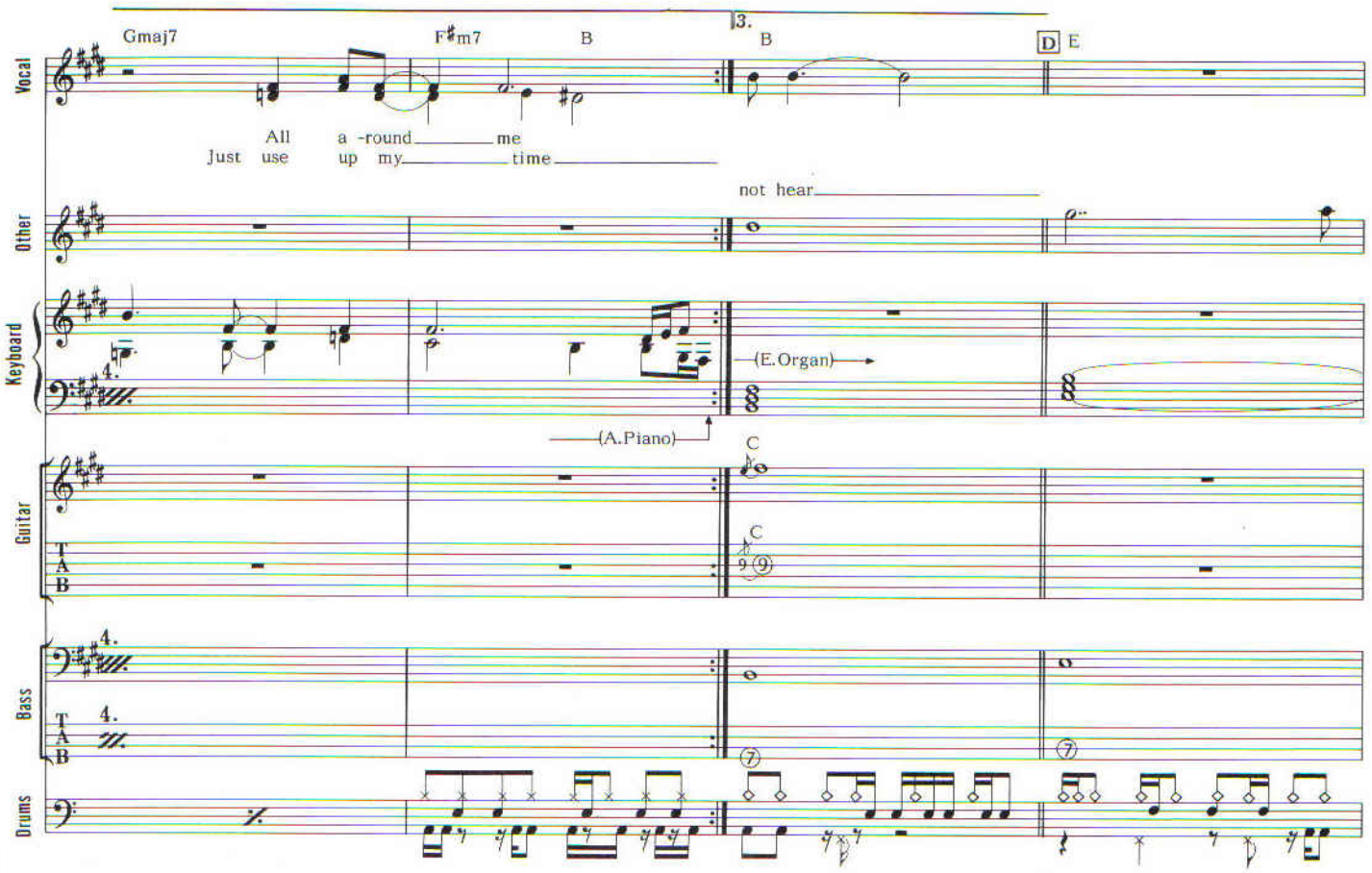

A
E
Cmaj7
Gmaj7
F♯m7
B
Said the straight man
to the lat man
where have you
been
Vocal
Other
Keyboard
Guitar
Bass
Drums

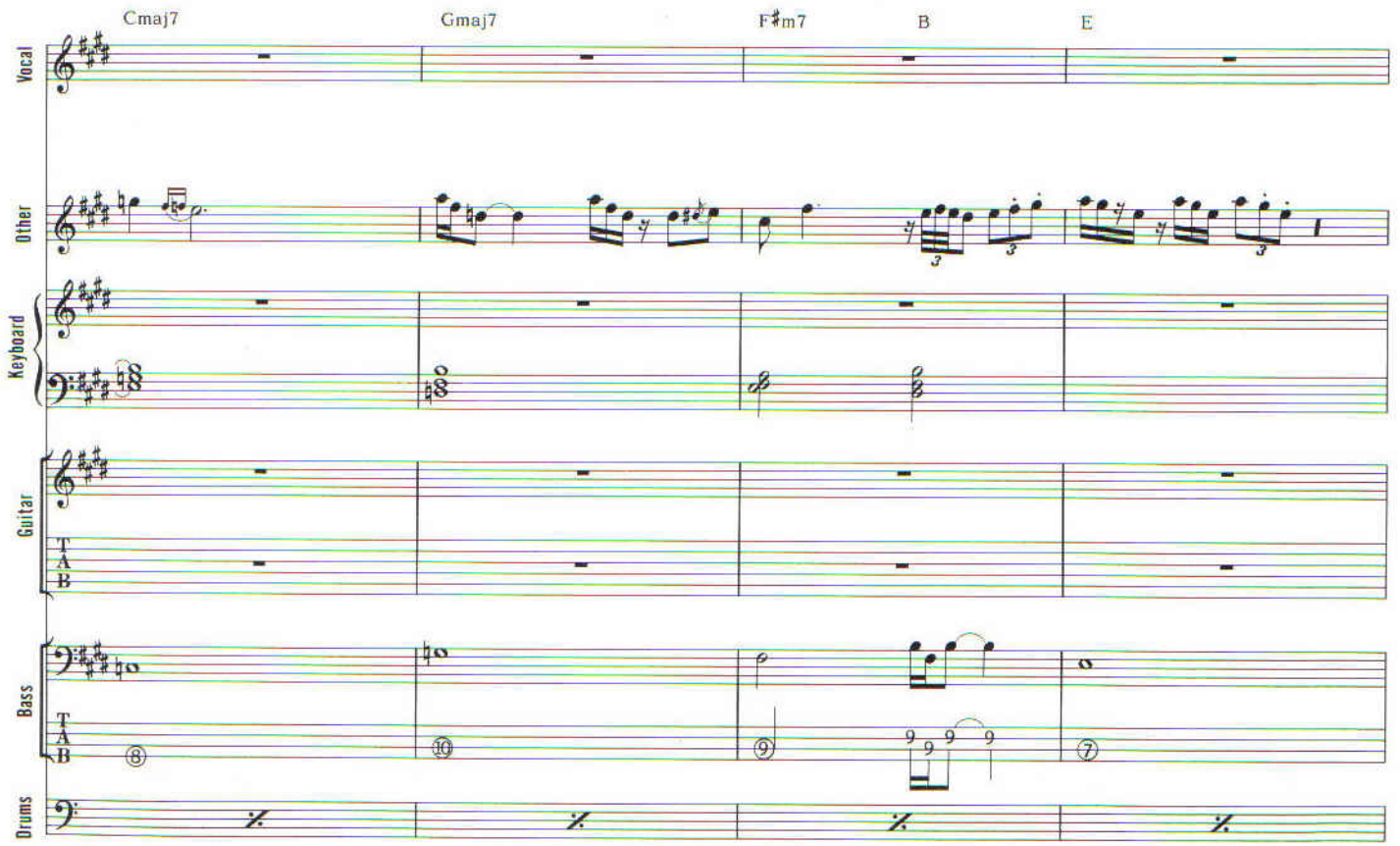

E
Cmaj7
Gmaj7
F♯m7
B
I've been have and
I've been the and
I've been in be - tween
Vocal
Other
(Clarinet)
(A. Piano)
Keyboard
Guitar
Bass
Drums

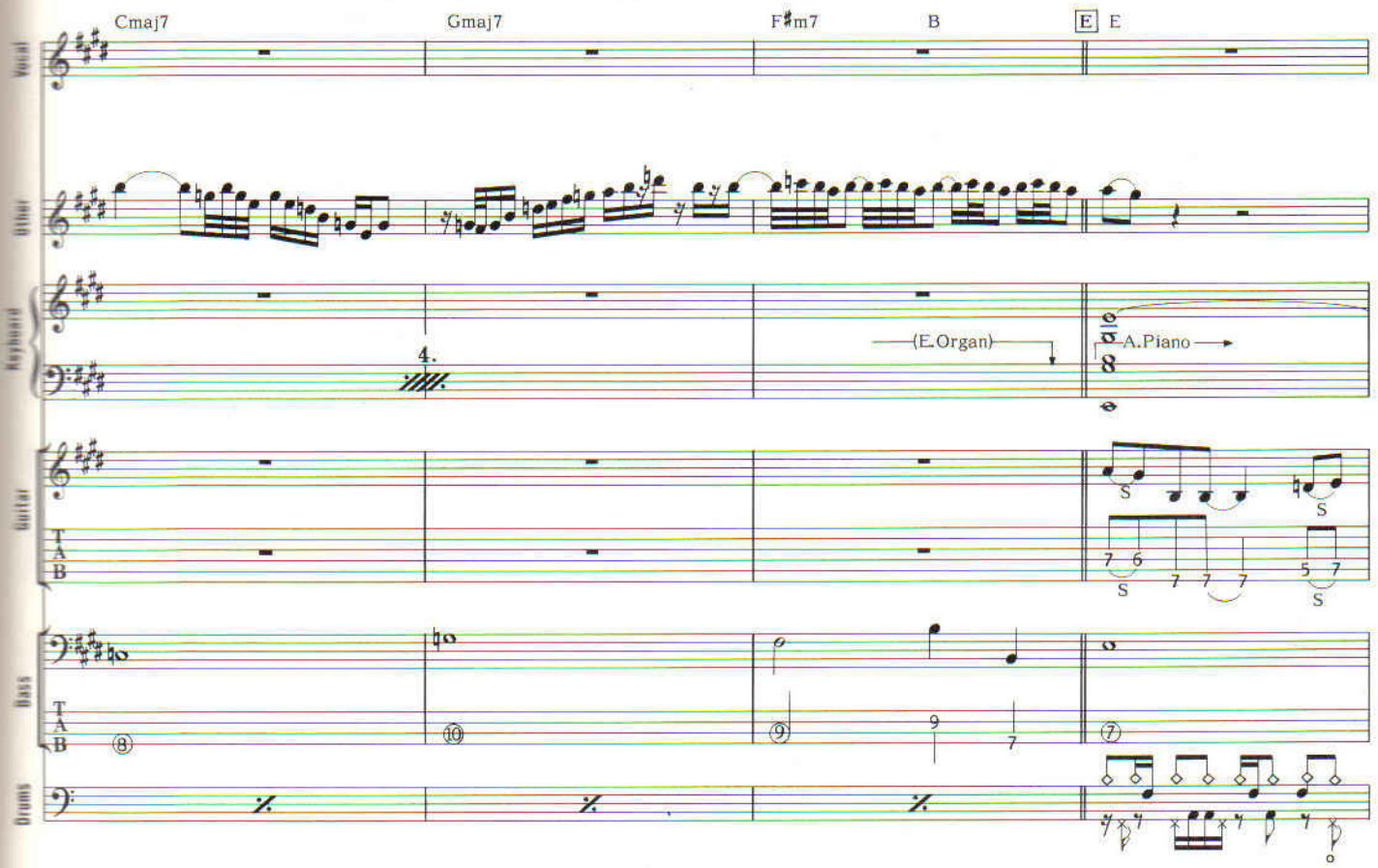

Vocal
Other
Keyboard
Guitar
Bass
Drums
B
E
Bm7
E
Bm7
I talk to the wind
My words are all car-ried a-way
(Flute)
E.Organ
Harm.
Harm.
Harm.
Harm.
S
P
S
P
TAB

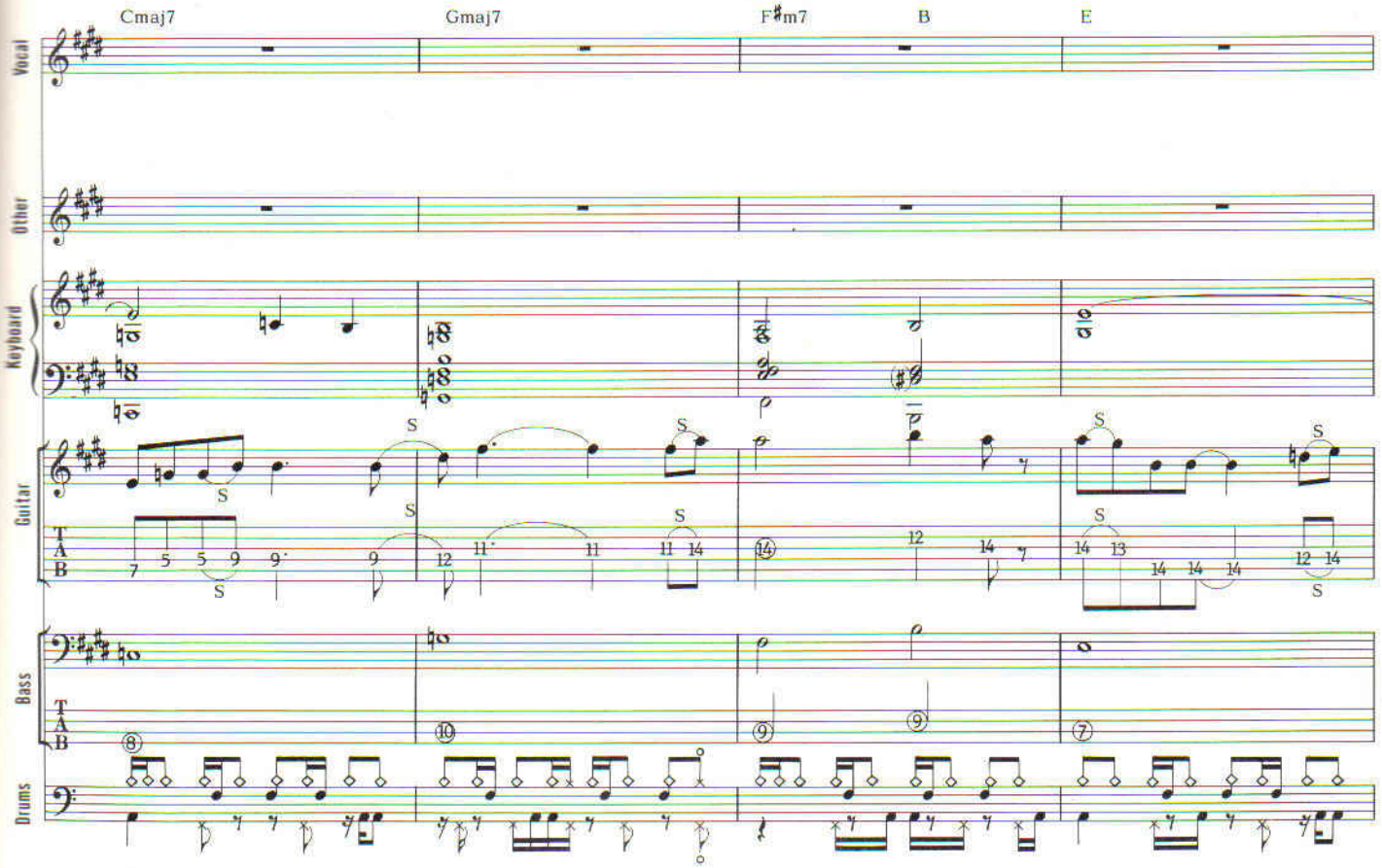

Vocal
Other
Keyboard
Guitar
Bass
Drums
E
Bm7
Am7
B
I talk to the wind
The wind does not hear
Harm.
Harm.
2x tacet
U D
U D
TAB

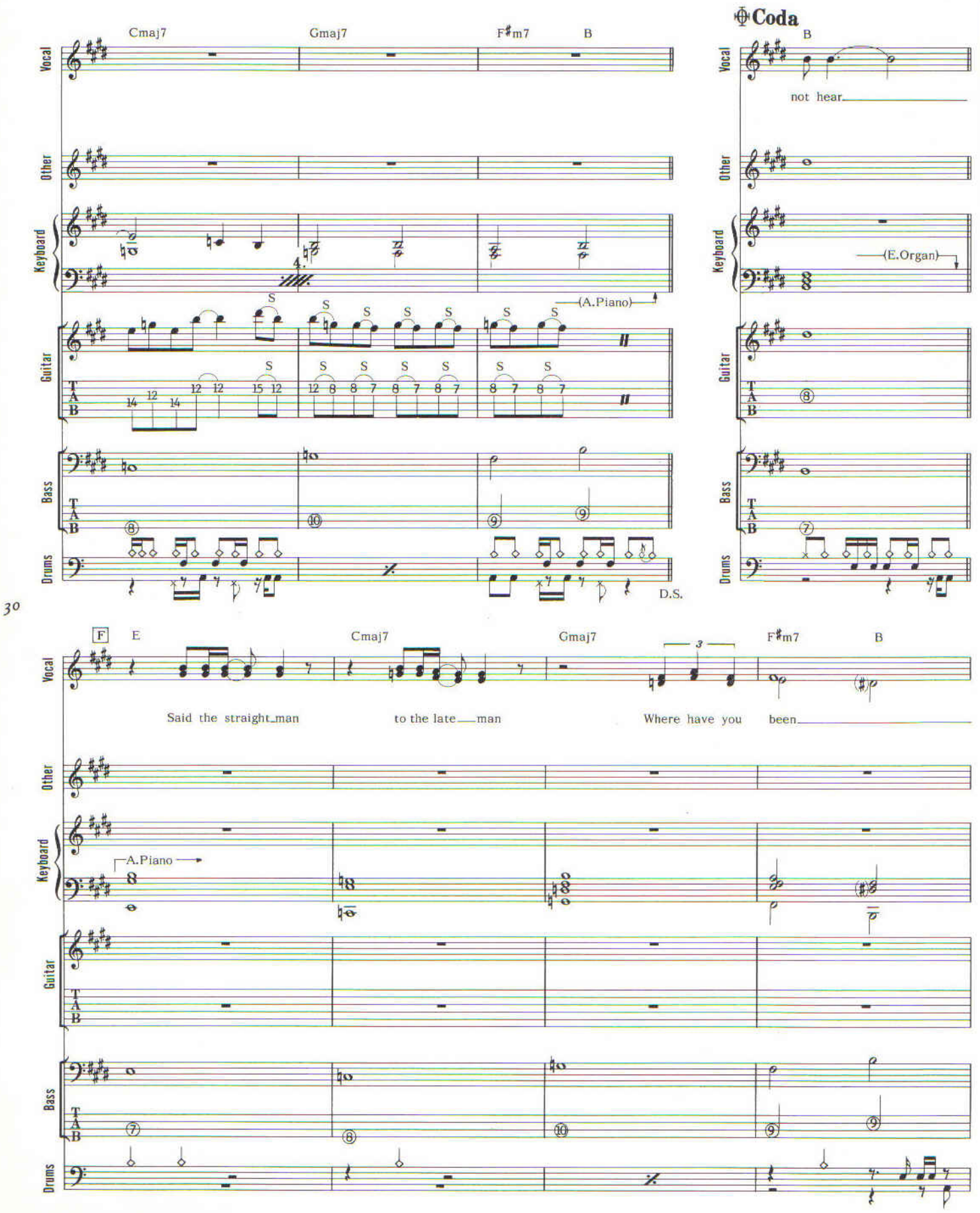

Am7
to Φ
1.2.
B
C
E
Cmaj7
The wind can -not hear
I'm on the out-side
You don't pos-sess me
look-ing in -side
Don't im-press me
(E.Organ)
(2x tacet)
A.Piano
U D
Gmaj7
F♯m7
B
E
Cmaj7
what do I see
Just up -side my mind
Much con-fu - sion
Can't in- struct me
dis-il -lu - sion
or con-duct me
Vocal
Other
Keyboard
Guitar
Bass
Drums

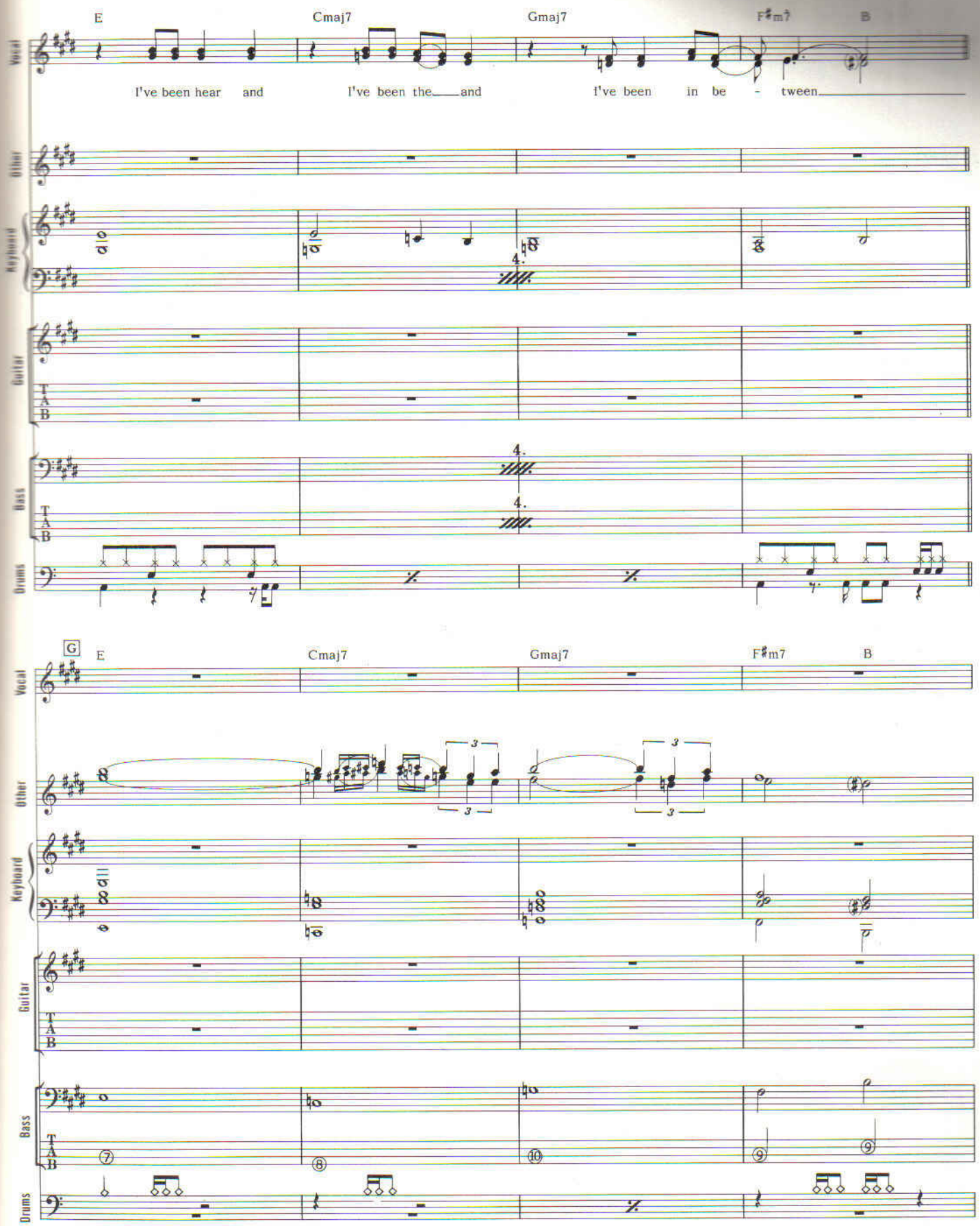

Gmaj7
F♯m7
B
3.
B
D
E
Vocal
All a -round me
Just use up my time
Other
not hear
Keyboard
(E.Organ)
(A.Piano)
Guitar
C
C
9 9
T
A
B
Bass
7
7
Drums

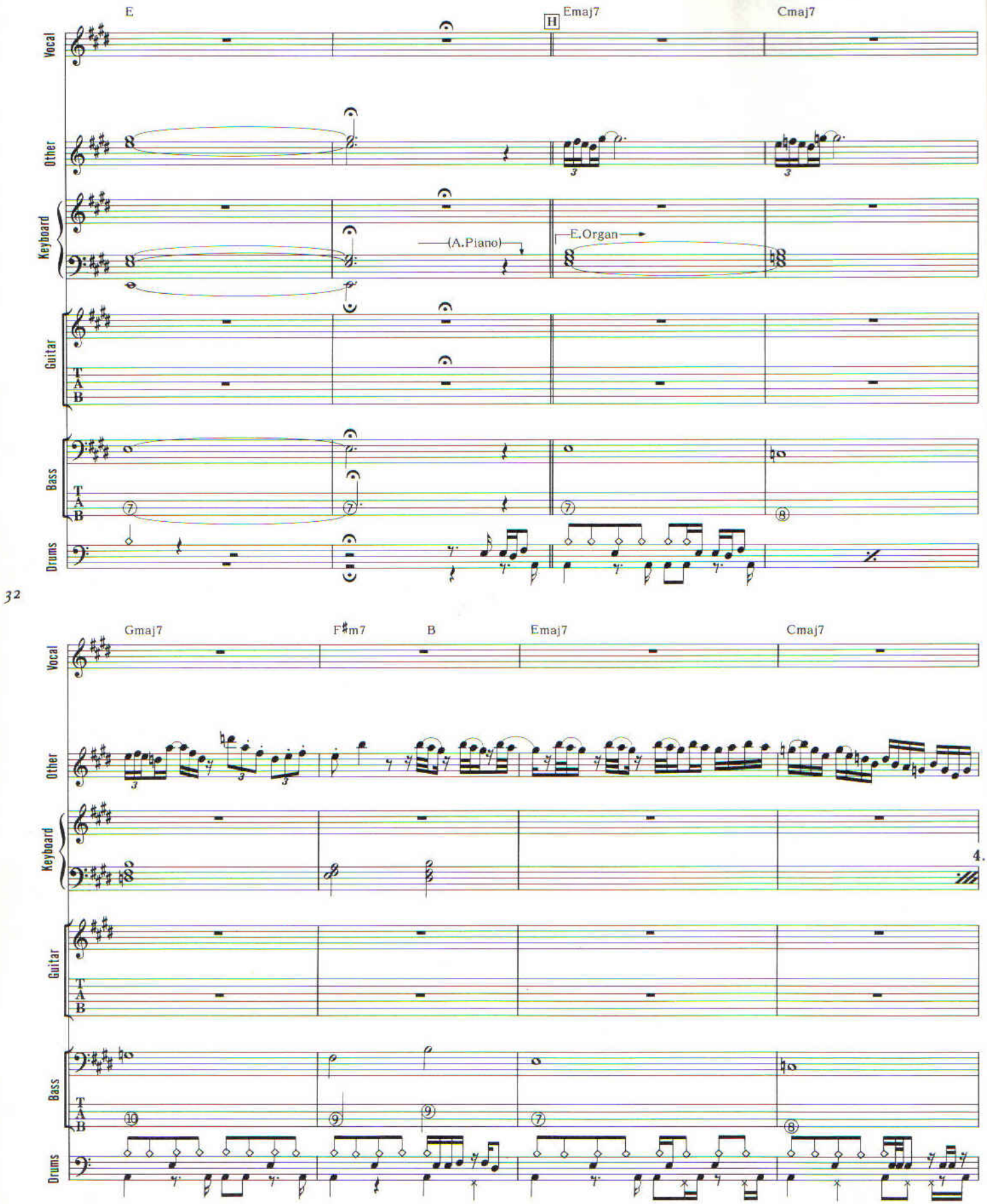

Cmaj7
Gmaj7
F♯m7
B
E
Vocal
Other
Keyboard
Guitar
T
A
B
Bass
8
10
9
9 9 9 9
7
Drums

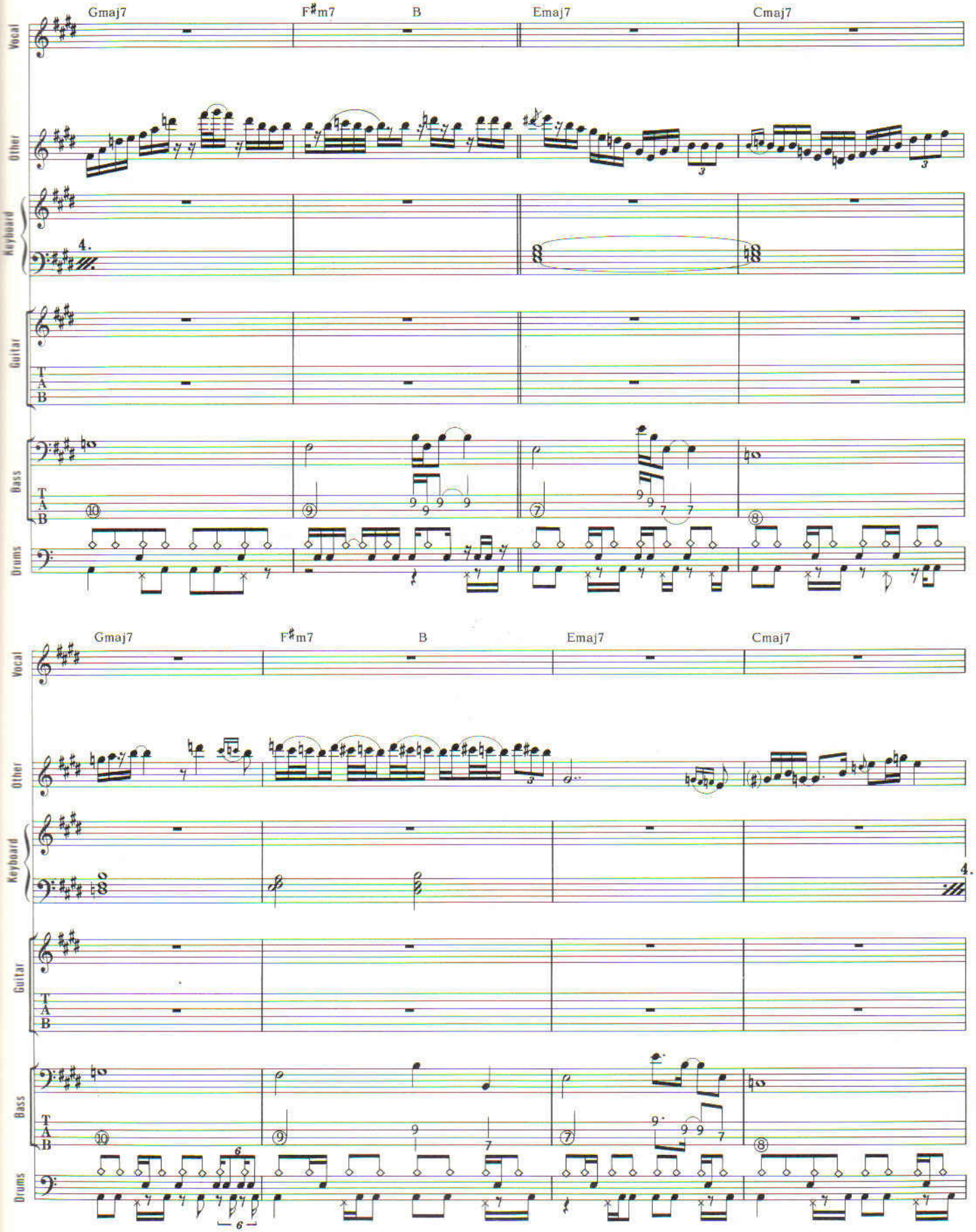

Cmaj7
Gmaj7
F♯m7
B
E
E
Vocal
Other
Keyboard
4.
(E.Organ)
A.Piano
Guitar
TAB
Bass
Drums

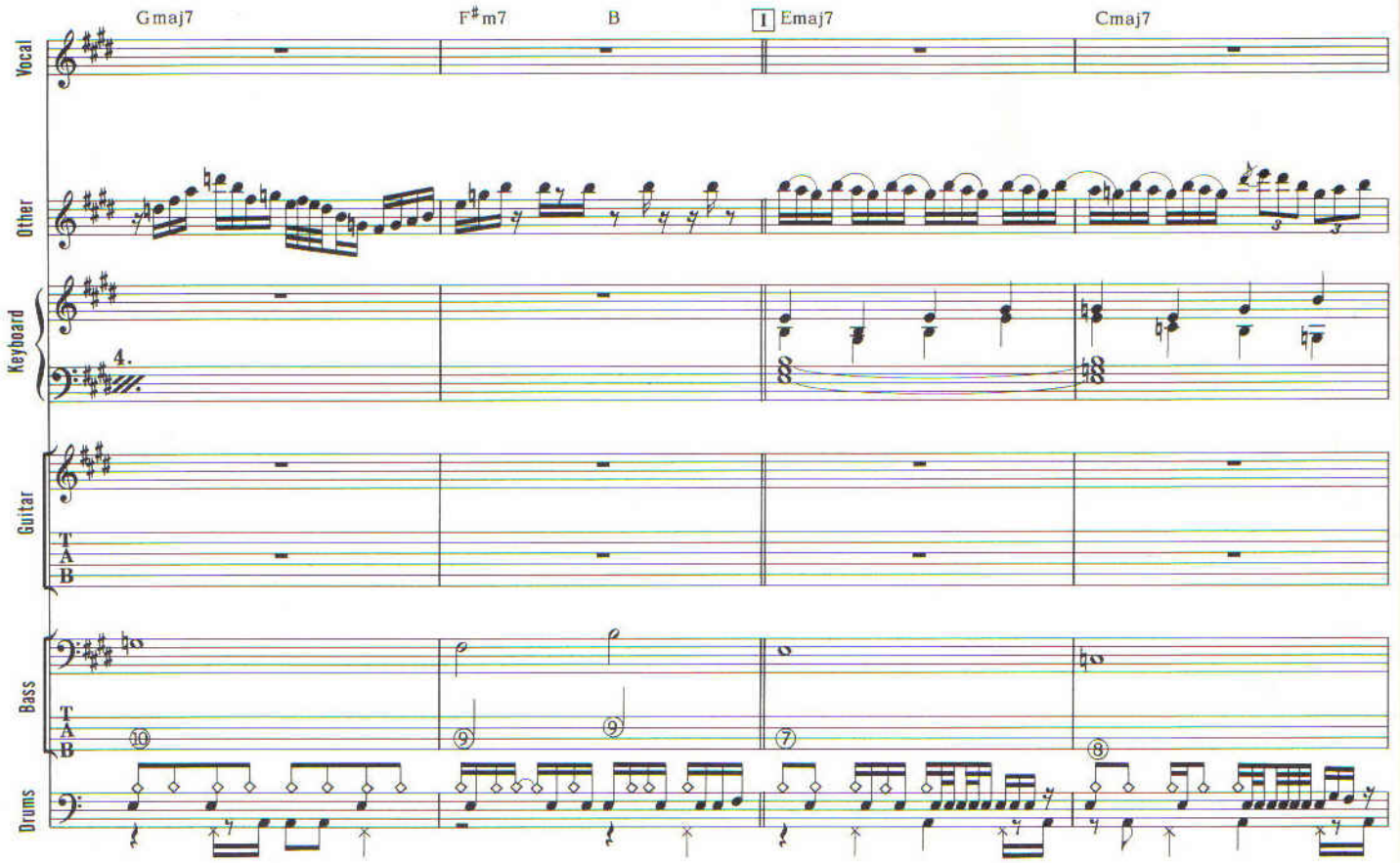

Cmaj7
Gmaj7
F♯m7
B
E
Vocal
Other
Keyboard
Guitar
TAB
Bass
Drums

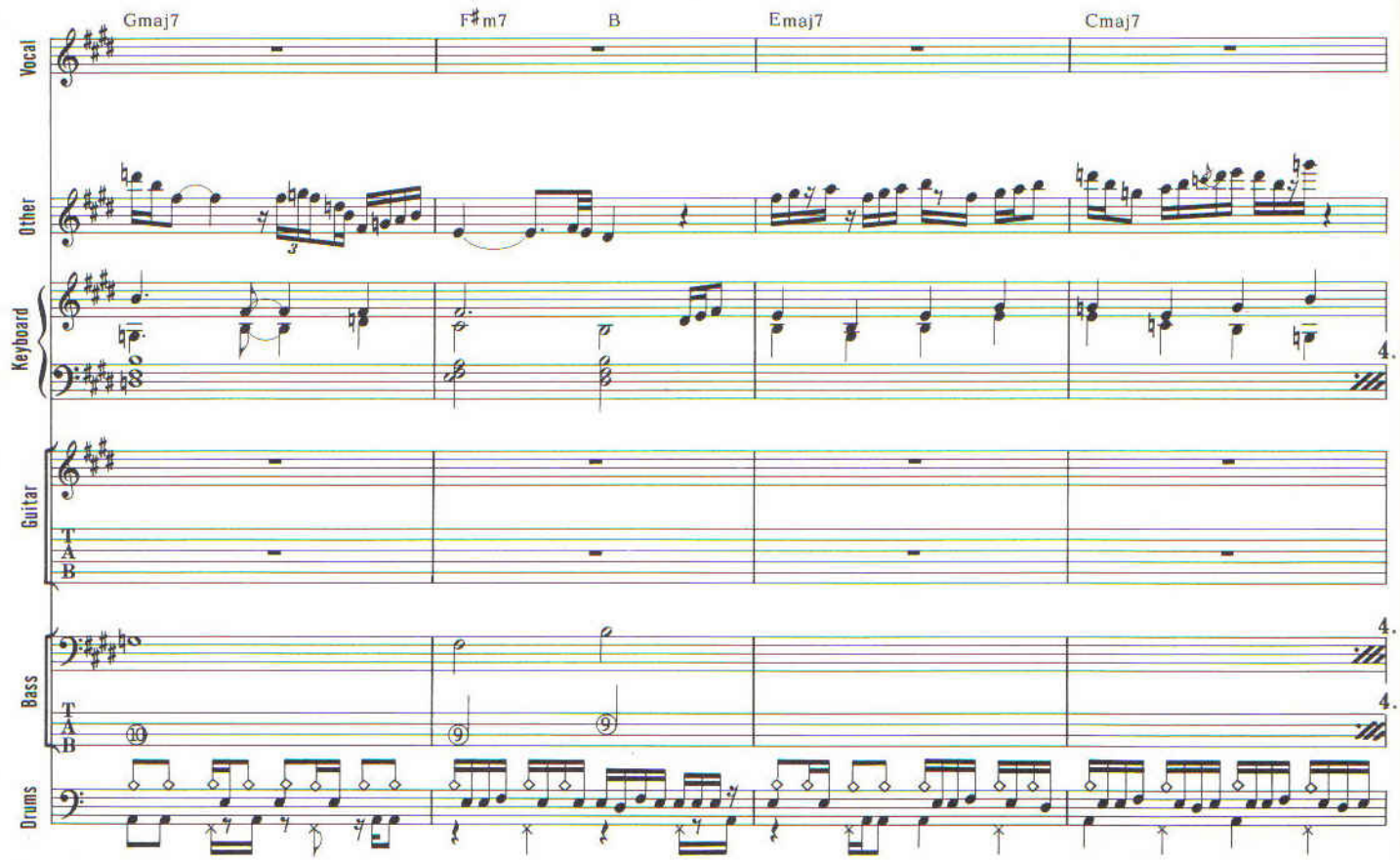

Coda
Cmaj7
Gmaj7
F♯m7
B
Vocal
Other
Keyboard
Guitar
Bass
Drums
not hear
(E.Organ)
(A.Piano)
D.S.
F
E
Said the straight_man
to the late man
Where have you
been
A.Piano

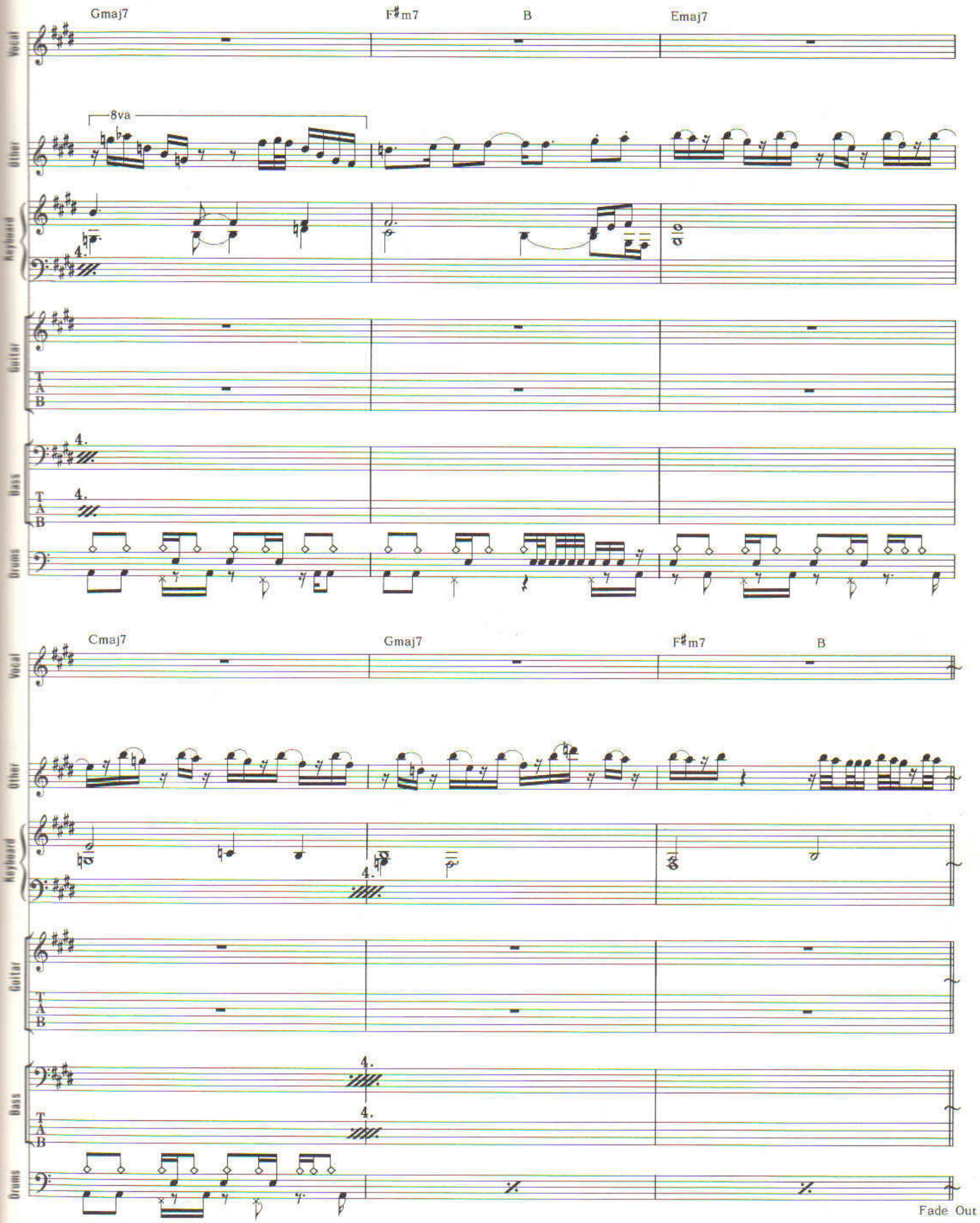

E
Cmaj7
Gmaj7
F♯m7
B
Vocal
I've been hear and
I've been the and
I've been in be - tween
Other
Keyboard
Guitar
Bass
Drums
G
E
Cmaj7
Gmaj7
F♯m7
B
Vocal
Other
Keyboard
Guitar
Bass
Drums


E
H
Emaj7
Cmaj7
Vocal
Other
Keyboard
(A.Piano)
E.Organ
Guitar
T
A
B
Bass
Drums
32
Gmaj7
F♯m7
B
Emaj7
Cmaj7
4.


Gmaj7
F♯m7
B
Emaj7
Cmaj7
Vocal
Other
Keyboard
Guitar
Bass
Drums
T
A
B


Gmaj7
F♯m7
B
I Emaj7
Cmaj7
Vocal
Other
Keyboard
Guitar
Bass
Drums


Gmaj7
F♯m7
B
Emaj7
Cmaj7
Vocal
Other
Keyboard
Guitar
Bass
Drums

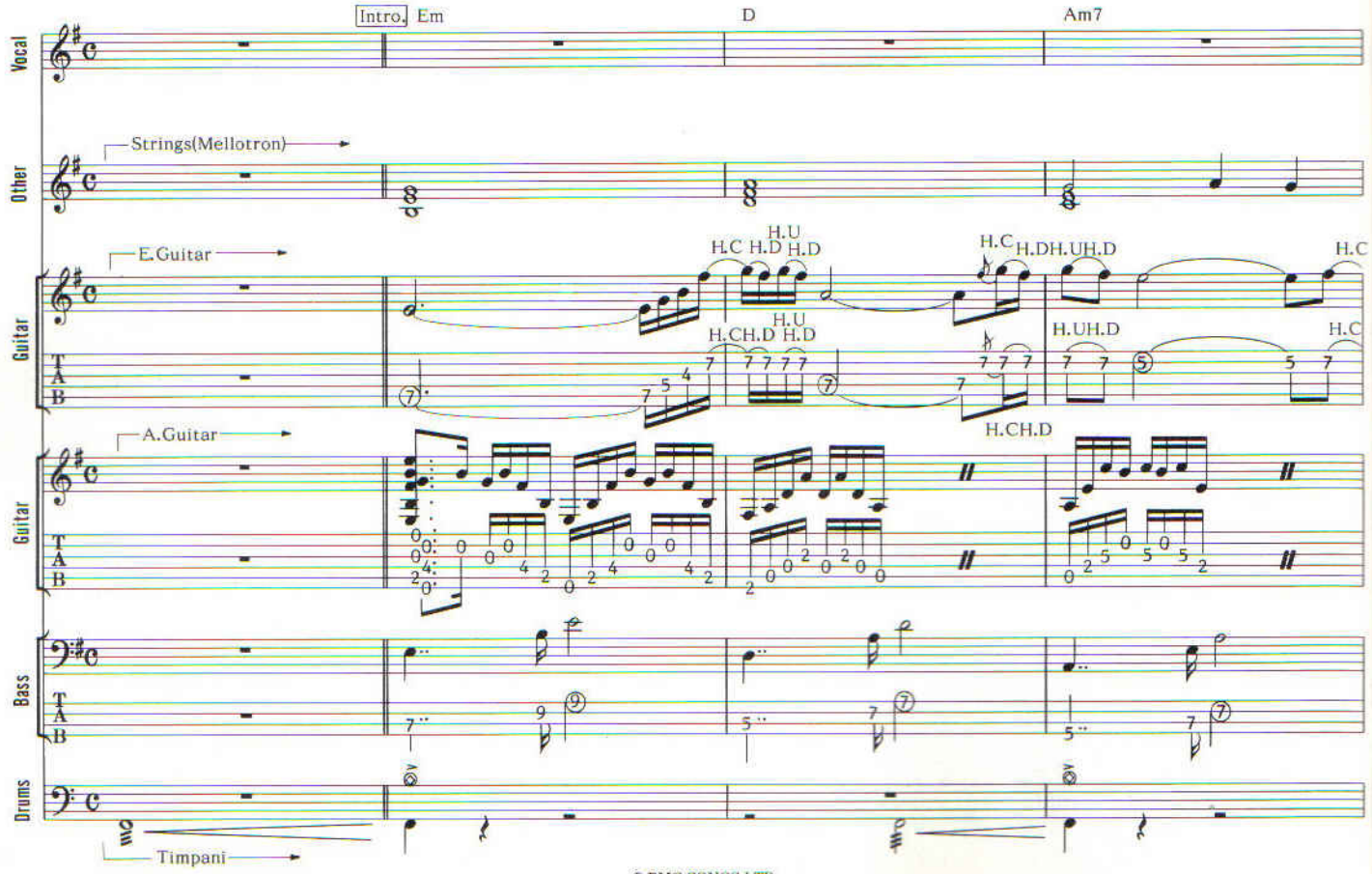

Gmaj7
F♯m7
B
Emaj7
8va
Vocal
Other
Keyboard
Guitar
Bass
Drums
Cmaj7
Gmaj7
F♯m7
B
Fade Out

EPITAPH

エピタフ（墓碑銘）

Words & Music by Robert Fripp, Ian McDonald, Peter Sinfield, Michael Giles and Greg Lake

とにかく悲しく美しい、クリムゾンならではのマイナー・バラード。このサウンドのポイントとなるのは、①IntroのE.Guitarのメロディー、②全編に流れるA.Guitarのアルペジオ、③Mellotronによるストリングス・サウンドの3点だ。まず①について。キメどころとなるのは多用されているハーフ・チョーキング。注意点は音程が上がりすぎてしまわないこと。特に弦を持ち上げておいてからピッキングするh.Uの場合には、ついついいい加減な音程になりがちなので、ていねいにプレイすることを心がけてもらいたい。またフレーズの流れはとにかくレガートに。次に②。実はこのアルペジオは、この曲だけでなく、「クリムゾン・キングの宮殿」にも使われている、ロバート・フリップの得意技。ポイントはEmとAmのところで、Emでは$\frac{4}{4}$のF♯音、Amでは$\frac{5}{3}$のC音を押える点。前者は$\frac{0}{3}$のG音と、後者は$\frac{0}{2}$のB音とそれぞれ半音でぶつかり、add 9 thの刺激的なサウンドを作っている。また特に後者の場合は、$\frac{5}{3}$を押さえることにより2弦より3弦の方が高い音程となり、普通のアルペジオにはない響きが生まれ効果的だ（以上Introの2、4小節目を参照のこと）。そして③。メロトロンと言えばクリムゾン、クリムゾンと言えばメロトロンと言われるくらいクリムゾンにとってメロトロン・サウンドの比重は大きい。中でも特に印象的なのが当曲のようなストリングス。このもの悲しいサウンドの秘訣は、かすれ気味の音色とちょっと不安定なピッチ。シンセのストリングス・サウンドでもまあ大体同じような音は出るが、もしとことんクリムゾンっぽさをねらうのであれば、そこらへんのニュアンスにも凝ってもらいたい。



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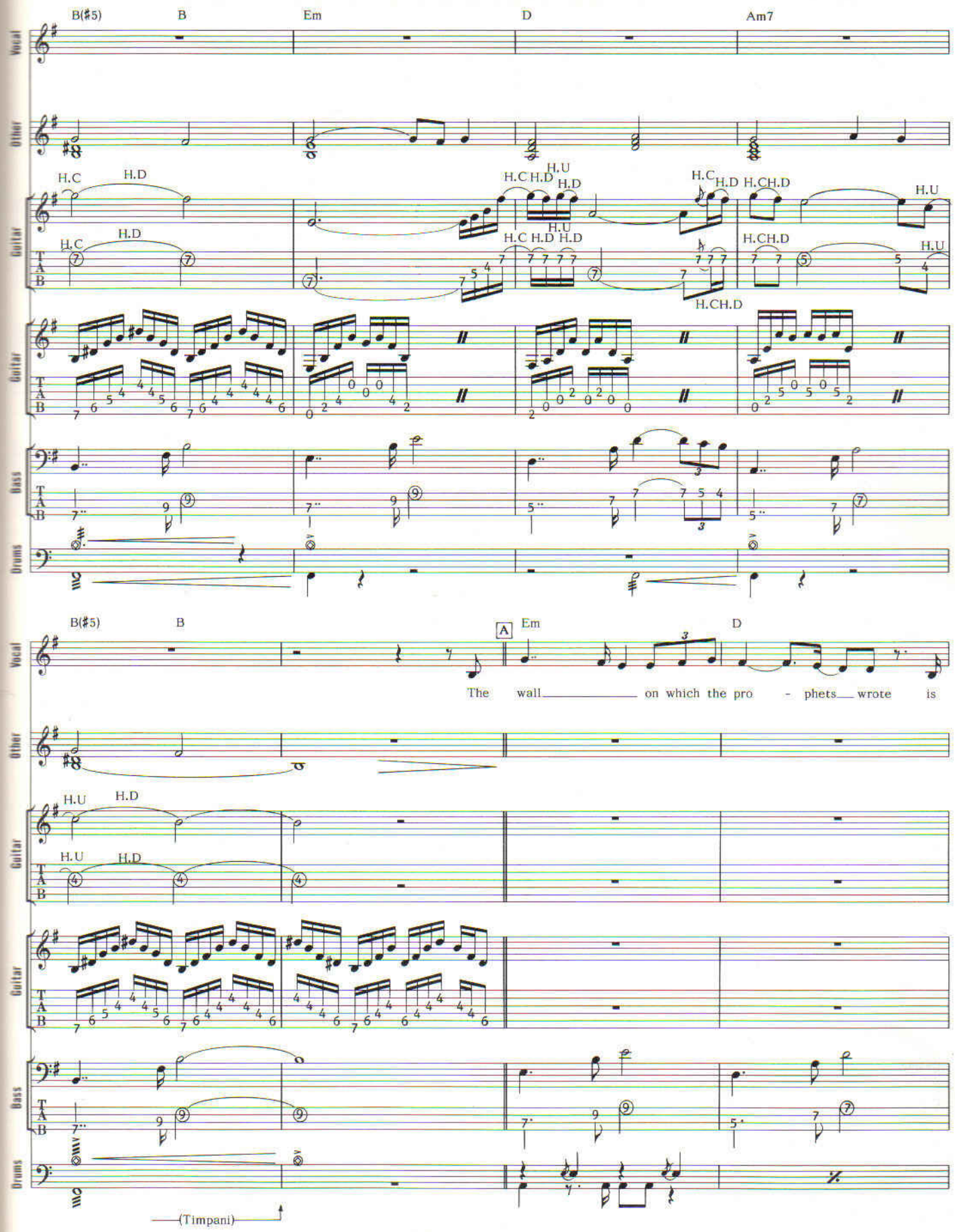
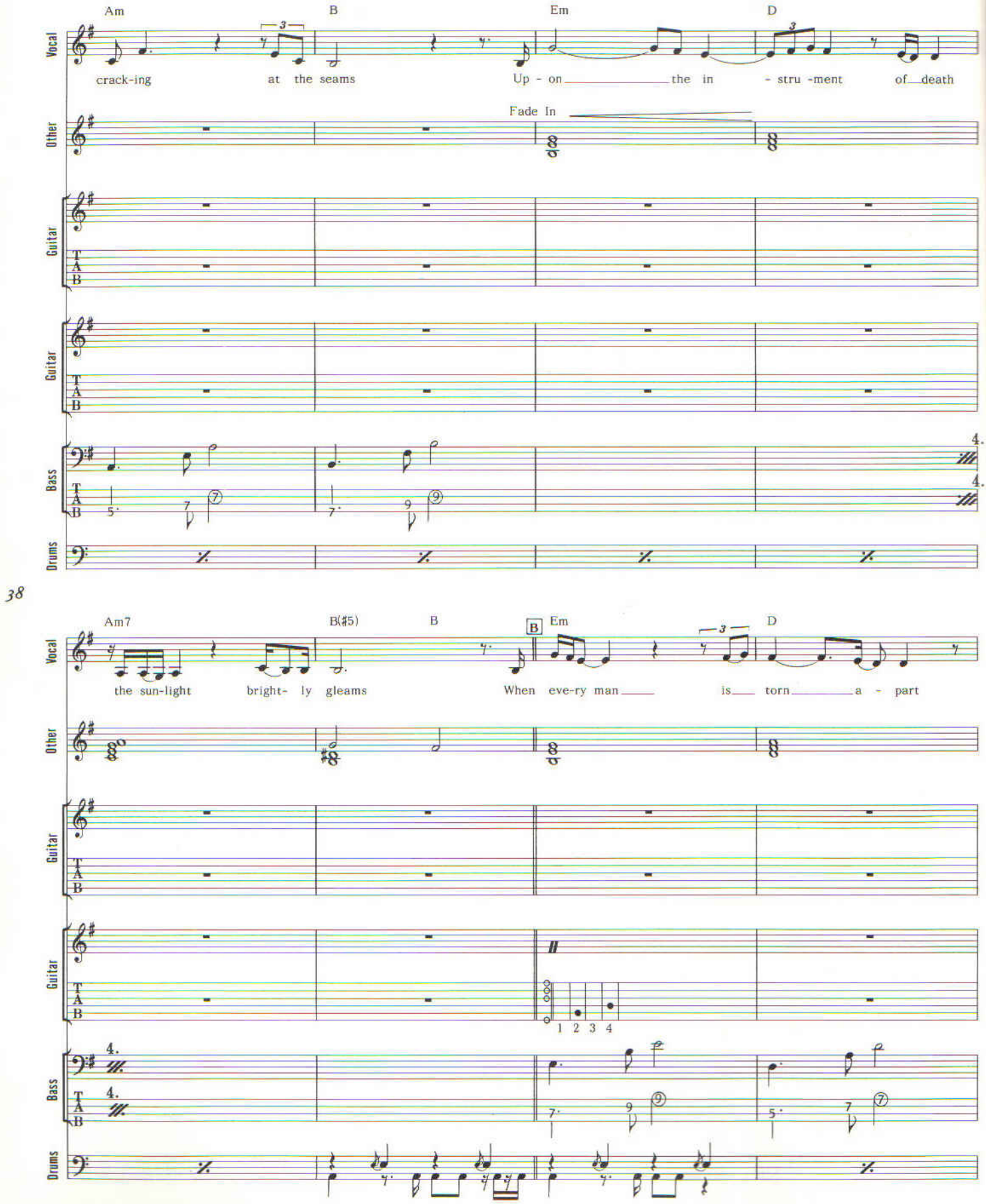
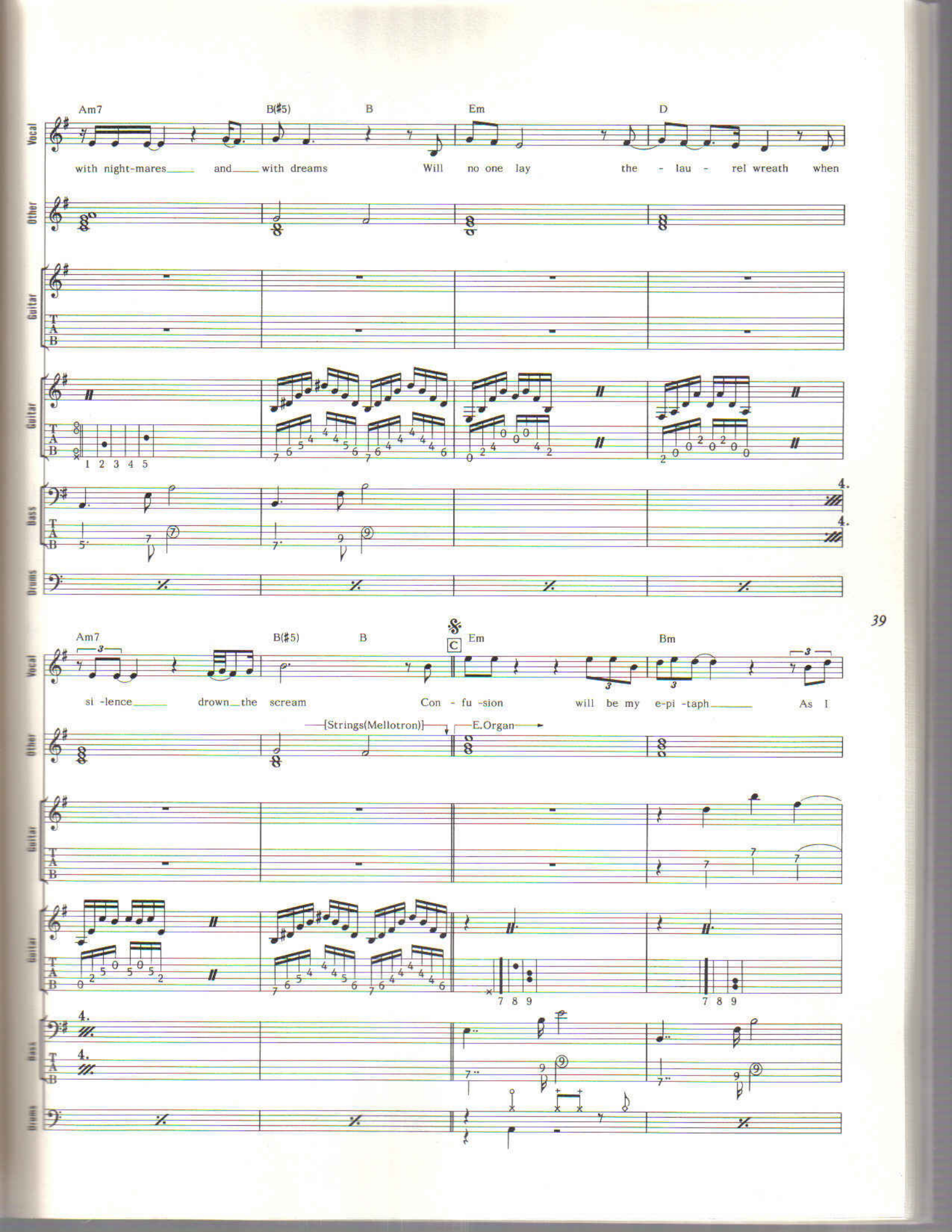
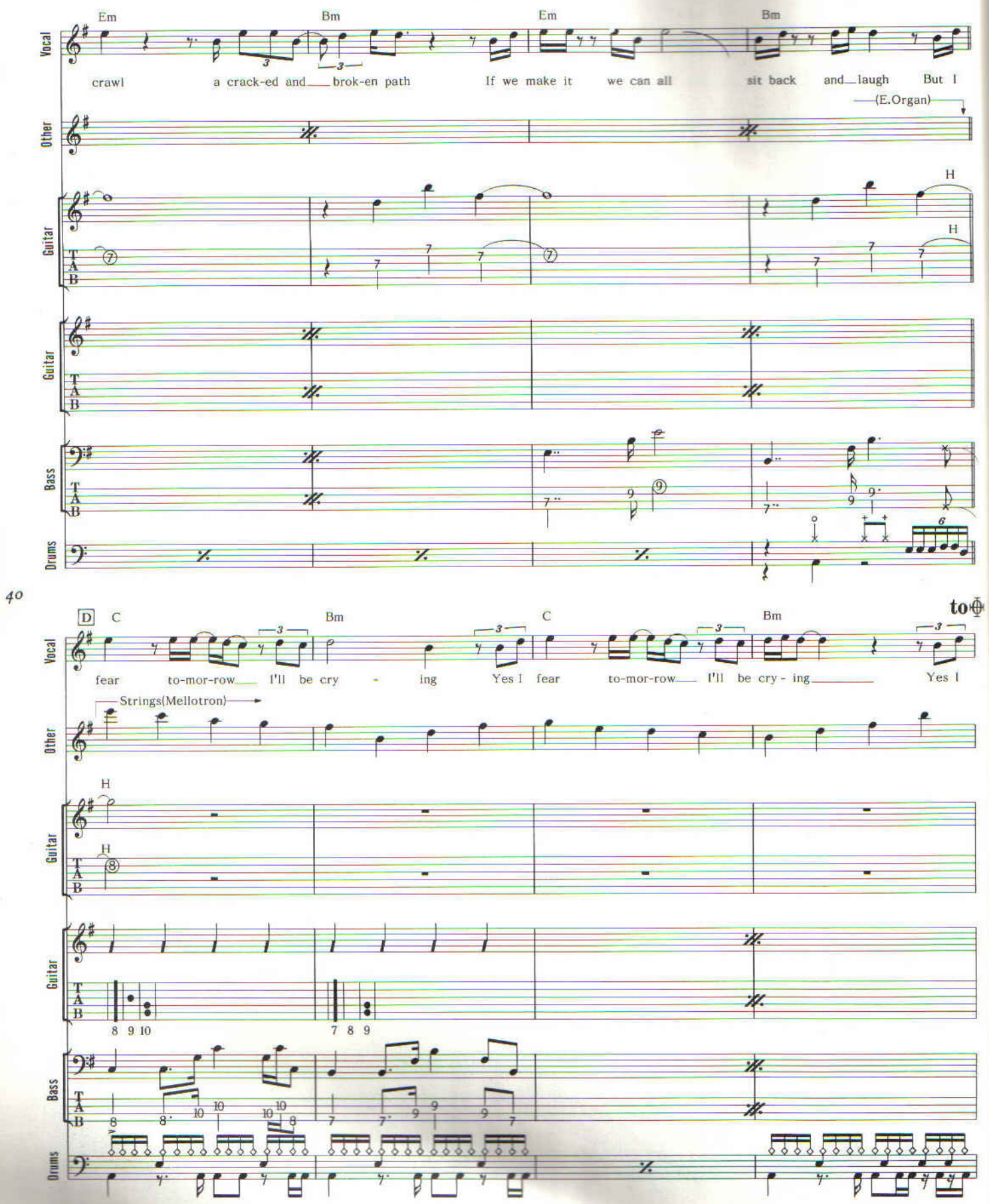
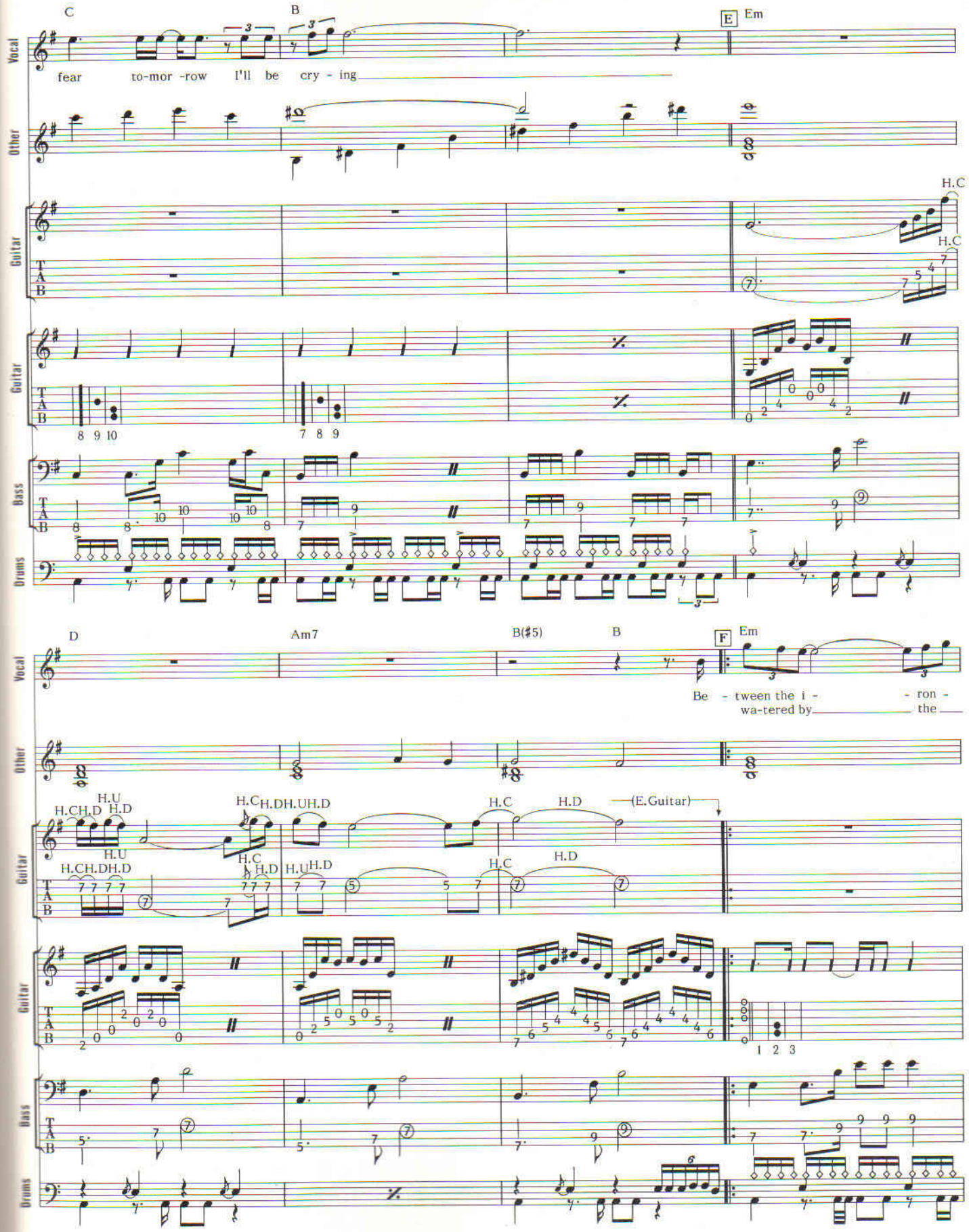
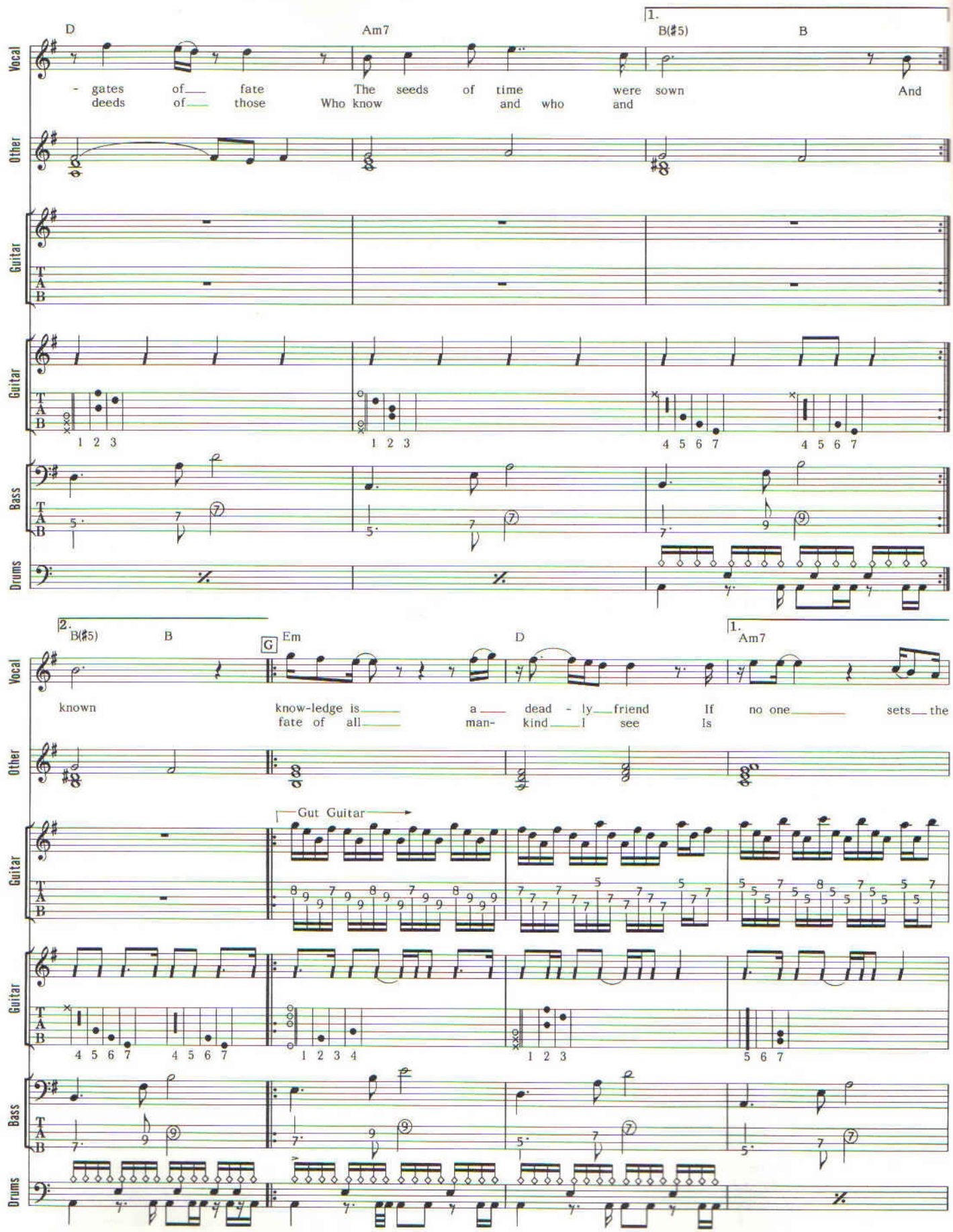

B(♯5)
B
Em
D
Am7
Vocal
Other
Guitar
Bass
Drums
H.C
H.D
H.U
H.CH.D
A
The wall on which the pro - phets wrote is
(Timpani)

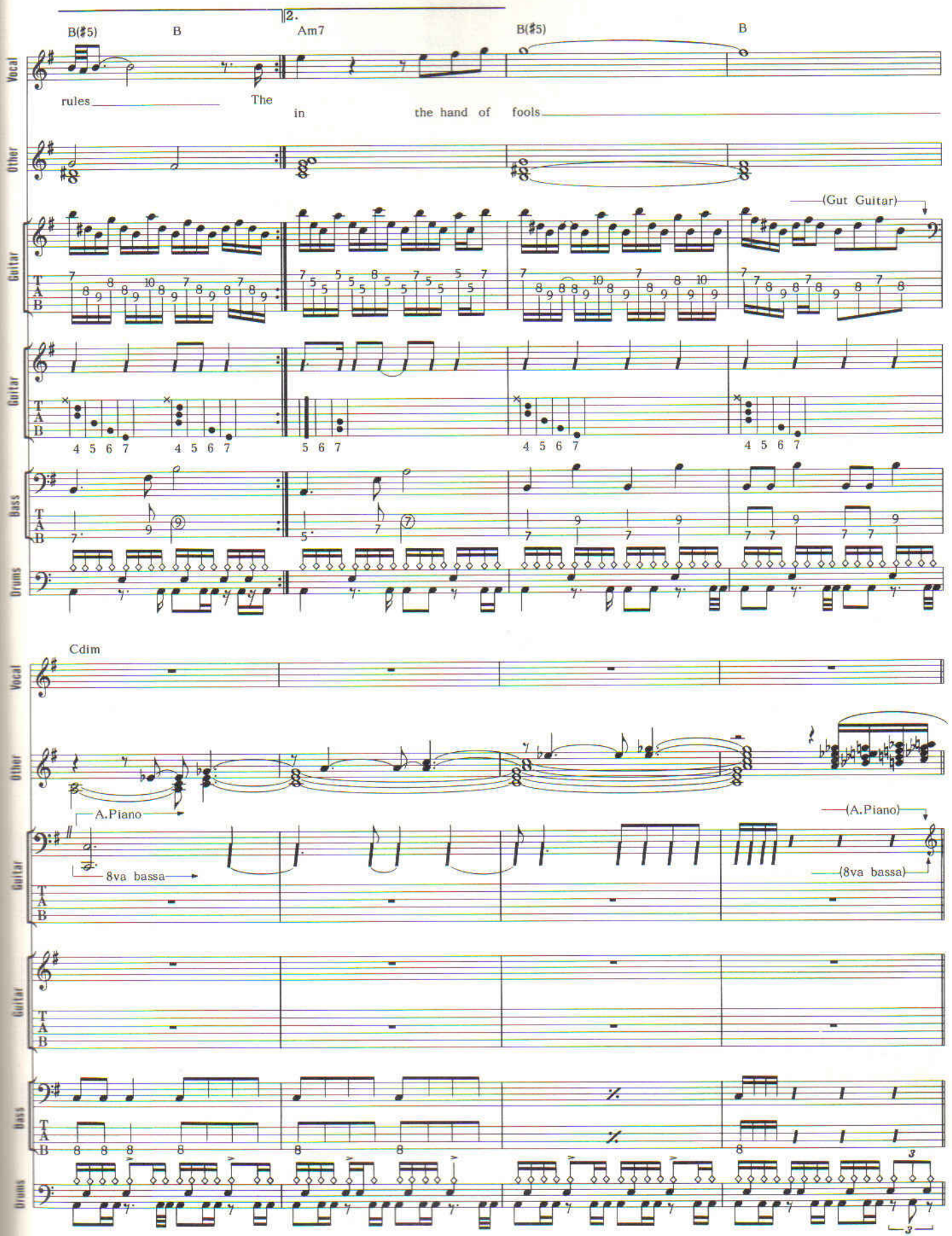

Am
B
Em
D
Vocal
crack-ing at the seams Up - on the in - stru -ment of death
Other
Fade In
Guitar
Guitar
Bass
Drums
38
Am7
B(#5)
B
B
Em
D
the sun-light bright- ly gleams When eve-ry man is torn a - part
1 2 3 4

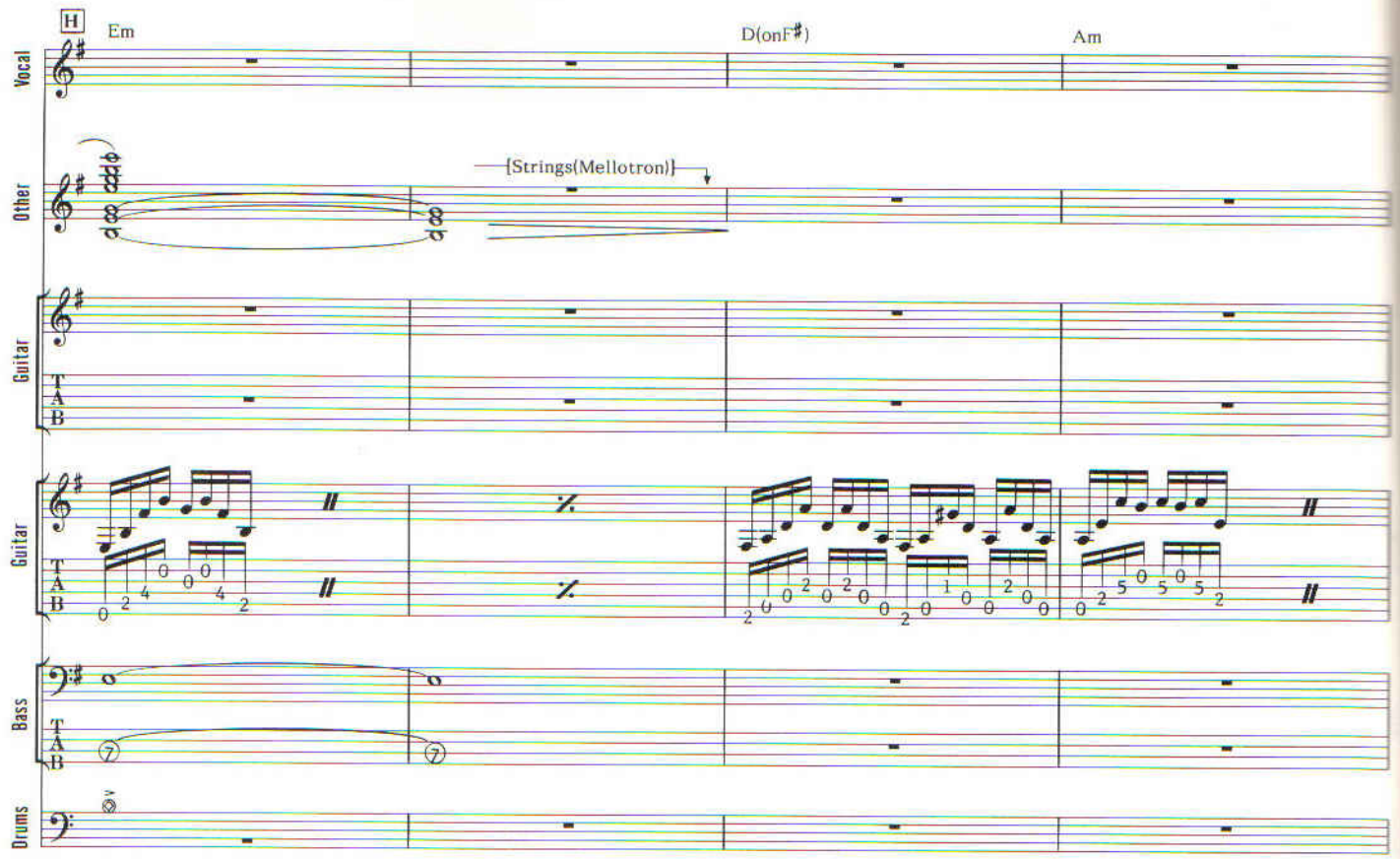

Am7
B(♯5)
B
Em
D
Vocal
with night-mares and with dreams
Will no one lay the - lau - rel wreath when
Other
Guitar
Guitar
Bass
Drums
Am7
B(♯5)
B
C
Em
Bm
si -lence drown the scream
Con - fu -sion will be my e-pi -taph As I
{Strings(Mellotron)}
E.Organ

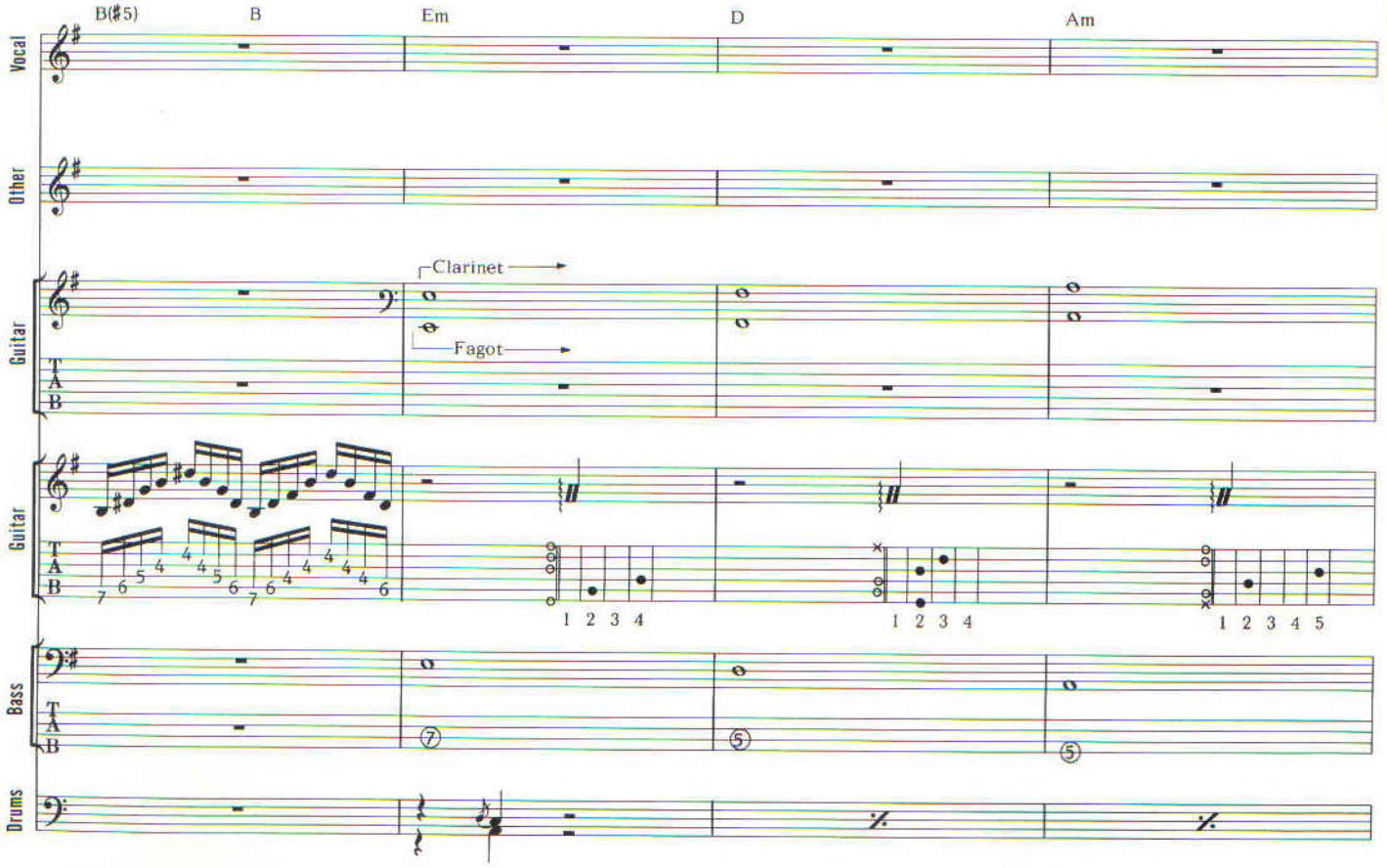

Em
Bm
Em
Bm
Vocal
crawl
a crack-ed and brok-en path
If we make it
we can all
sit back
and laugh
But I
(E.Organ)
Other
Guitar
H
Guitar
Bass
Drums
40
D
C
Bm
C
Bm
to Φ
fear
to-mor-row
I'll be cry - ing
Yes I
fear
to-mor-row
I'll be cry - ing
Yes I
Strings(Mellotron)
8 9 10
7 8 9

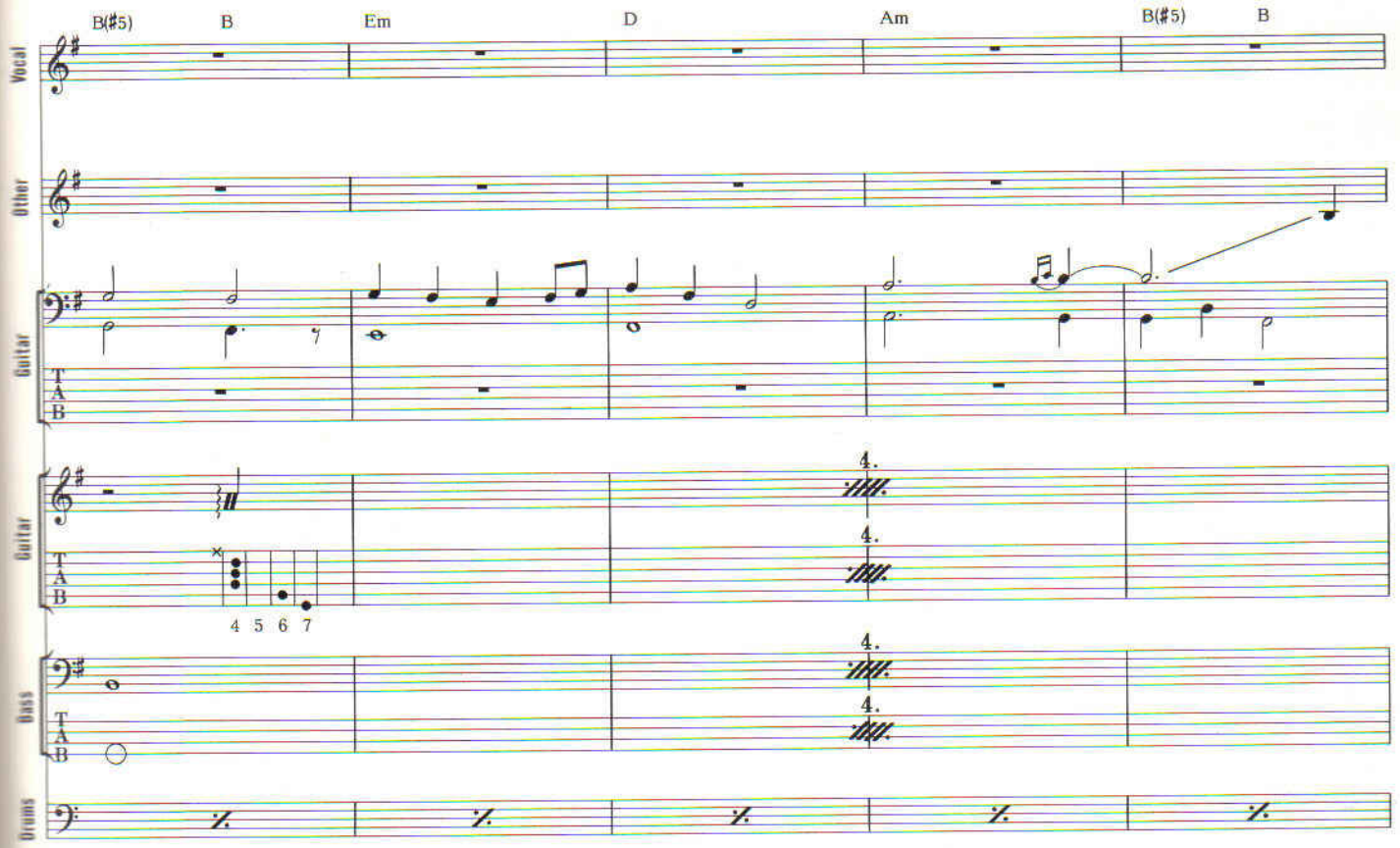

C
B
E Em
Vocal
fear to-mor -row I'll be cry - ing
Other
Guitar
H.C
H.C
Guitar
8 9 10
7 8 9
Bass
Drums
D
Am7
B(#5)
B
F Em
Be - tween the i - ron -
wa-tered by the
H.U
H.CH.D H.D
H.C H.DH.UH.D
H.C H.D
(E.Guitar)
H.CH.DH.D
H.C H.D H.UH.D
H.C H.D
1 2 3

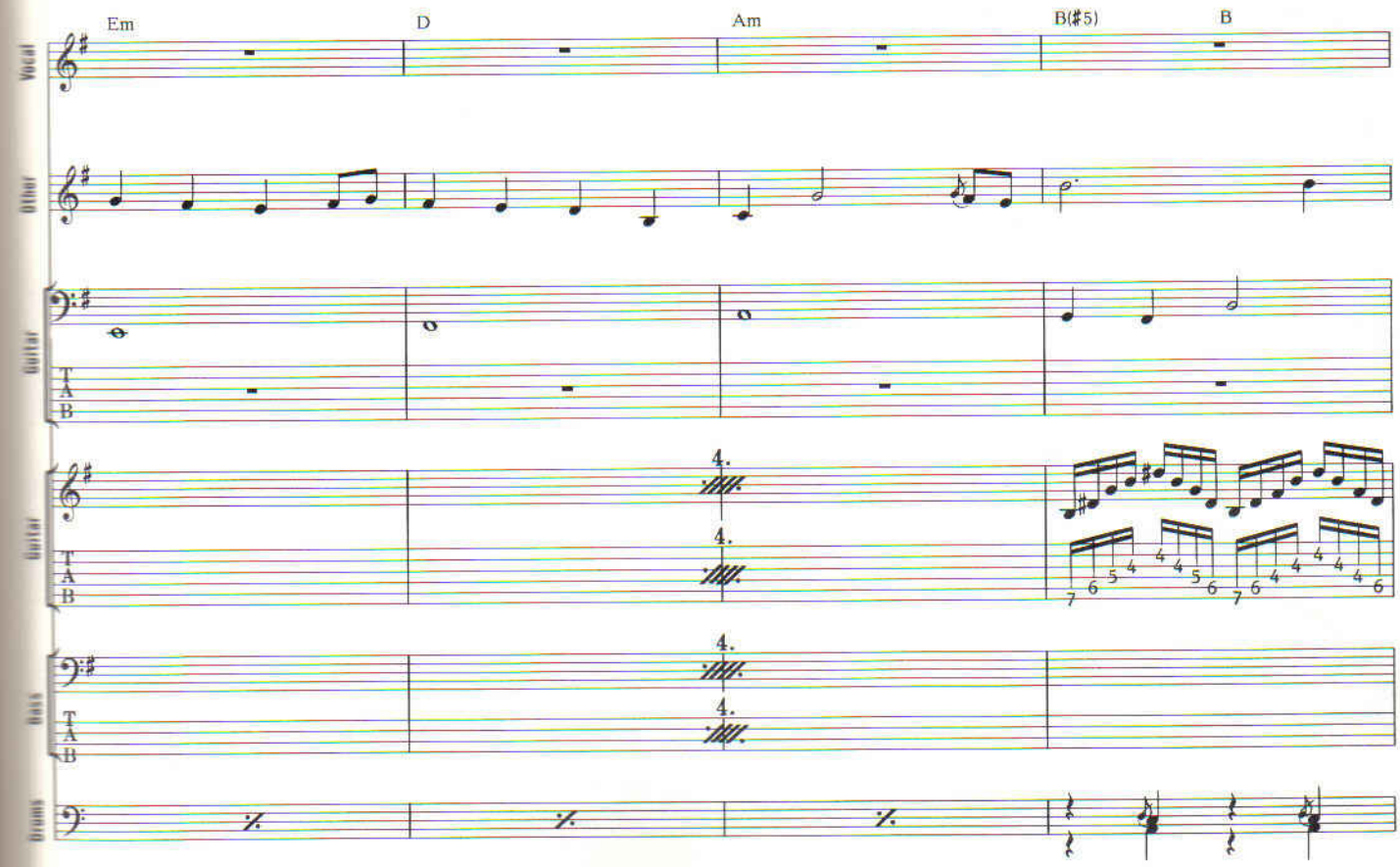

D
Am7
1.
B(♯5)
B
Vocal
- gates of fate The seeds of time were sown And
deeds of those Who know and who and
Other
Guitar
T
A
B
1 2 3
1 2 3
4 5 6 7
4 5 6 7
Bass
Drums
42
2.
B(♯5)
B
G
Em
D
1.
Am7
known
know-ledge is a dead - ly friend If no one sets the
fate of all man- kind I see Is
Gut Guitar
4 5 6 7
4 5 6 7
1 2 3 4
1 2 3
5 6 7

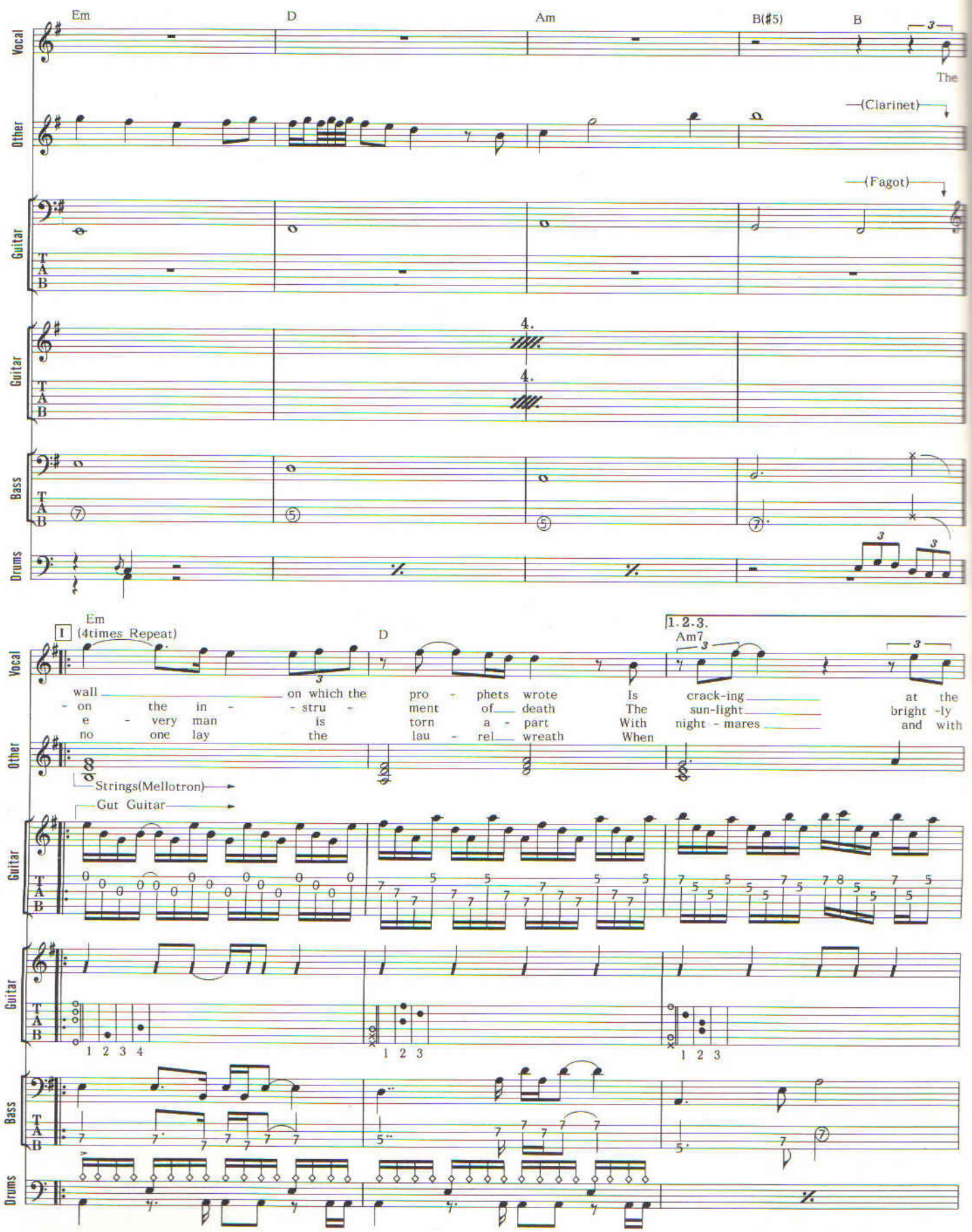

2.
B(♯5)
B
Am7
B(♯5)
B
Vocal
rules
The
in
the hand of
fools
Other
Guitar
(Gut Guitar)
Guitar
Bass
Drums
Cdim
Vocal
Other
A.Piano
(A.Piano)
Guitar
8va bassa
(8va bassa)
Guitar
Bass
Drums

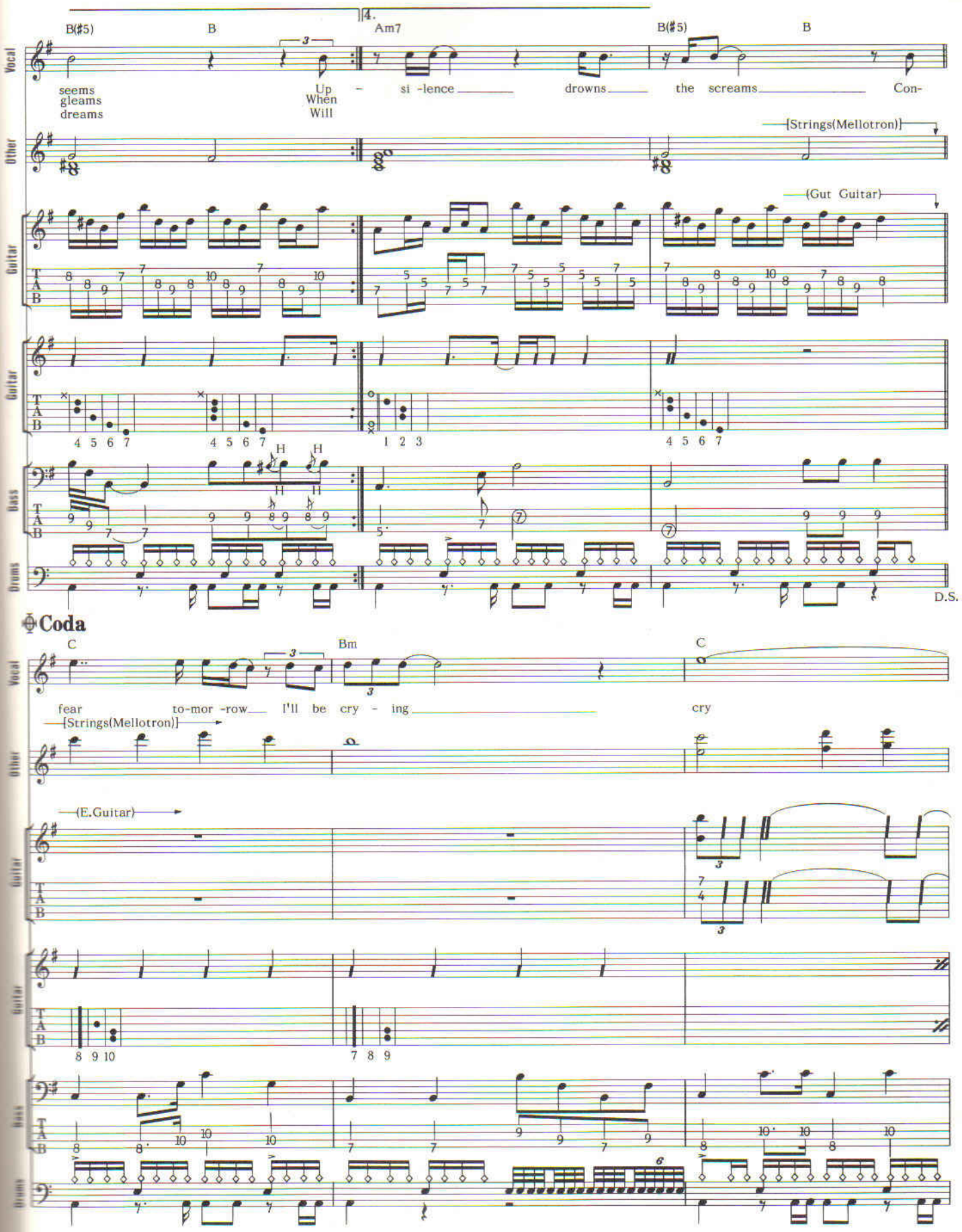

H
Em
D(onF♯)
Am
Vocal
Other
{Strings(Mellotron)}
Guitar
T
A
B
Guitar
Bass
Drums

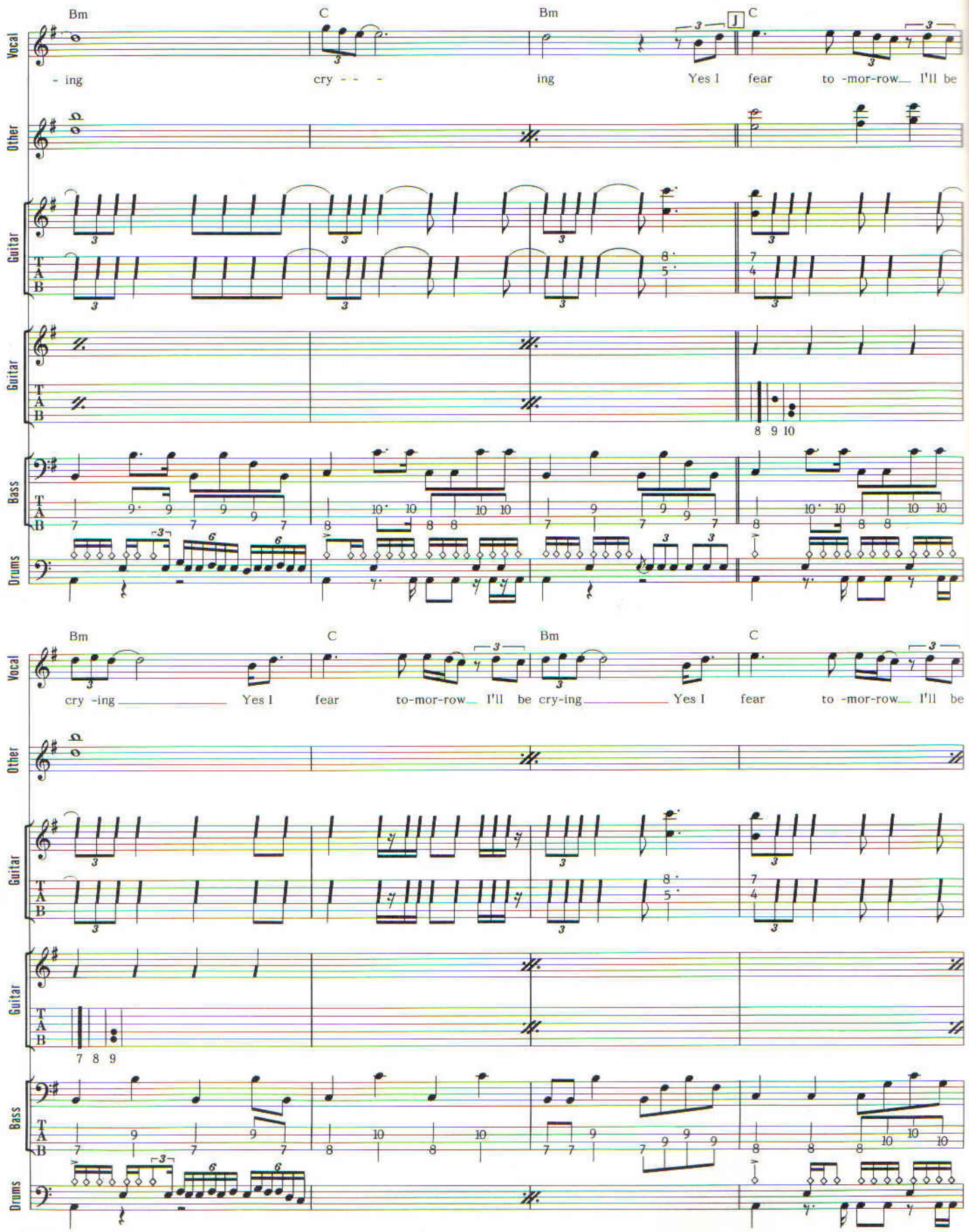

B(♯5)
B
Em
D
Am
Vocal
Other
Clarinet
Fagot
Guitar
T
A
B
Guitar
1 2 3 4
1 2 3 4
1 2 3 4 5
Bass
Drums

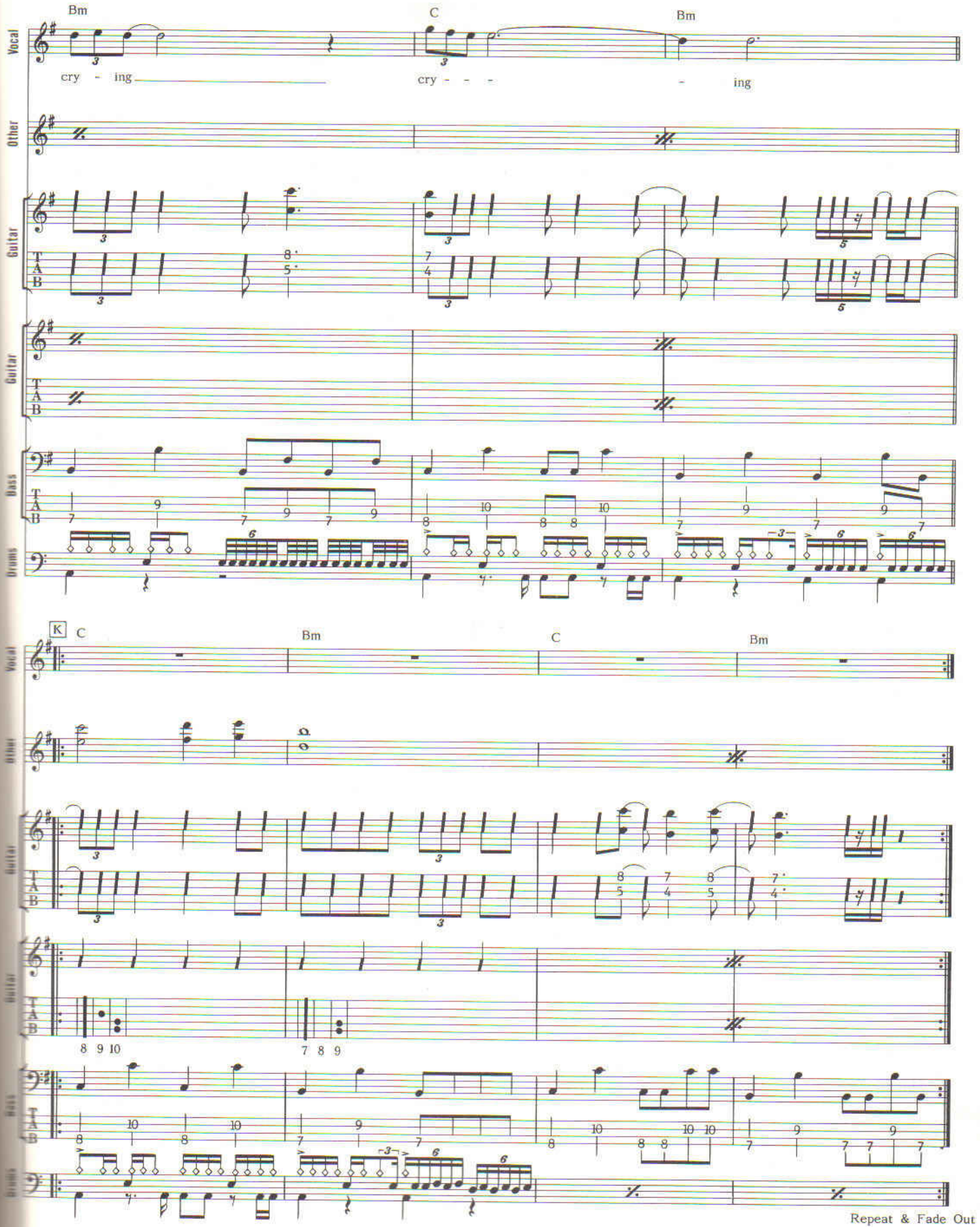

B(♯5)
B
Em
D
Am
B(♯5)
B
Vocal
Other
Guitar
Guitar
Bass
Drums
4 5 6 7


Em
D
Am
B(♯5)
B
Vocal
Other
Guitar
Guitar
Bass
Drums


Em
D
Am
B(#5)
B
The
Vocal
Other
(Clarinet)
(Fagot)
Guitar
Bass
Drums
4.
I (4times Repeat)
1.2.3.
Am7
wall on which the pro - phets wrote Is crack-ing at the
- on the in - - stru - ment of death The sun-light bright -ly
e - very man is torn a - part With night - mares and with
no one lay the lau - rel wreath When
Strings(Mellotron)
Gut Guitar


B(#5)
B
4.
Am7
B(#5)
B
Vocal
seems
gleams
dreams
Up
When
Will
si -lence
drowns
the screams
Con-
Other
[Strings(Mellotron)]
Guitar
[Gut Guitar]
Guitar
Bass
Drums
D.S.
Coda
C
Bm
C
fear
to-mor -row
I'll be cry - ing
cry
[Strings(Mellotron)]
[E.Guitar]


Vocal
Other
Guitar
Guitar
Bass
Drums
Bm
C
Bm
C
J
- ing
cry - - -
ing
Yes I
fear
to -mor-row
I'll be
8 9 10
Bm
C
Bm
C
cry -ing
Yes I
fear
to-mor-row
I'll be
cry-ing
Yes I
fear
to -mor-row
I'll be
7 8 9

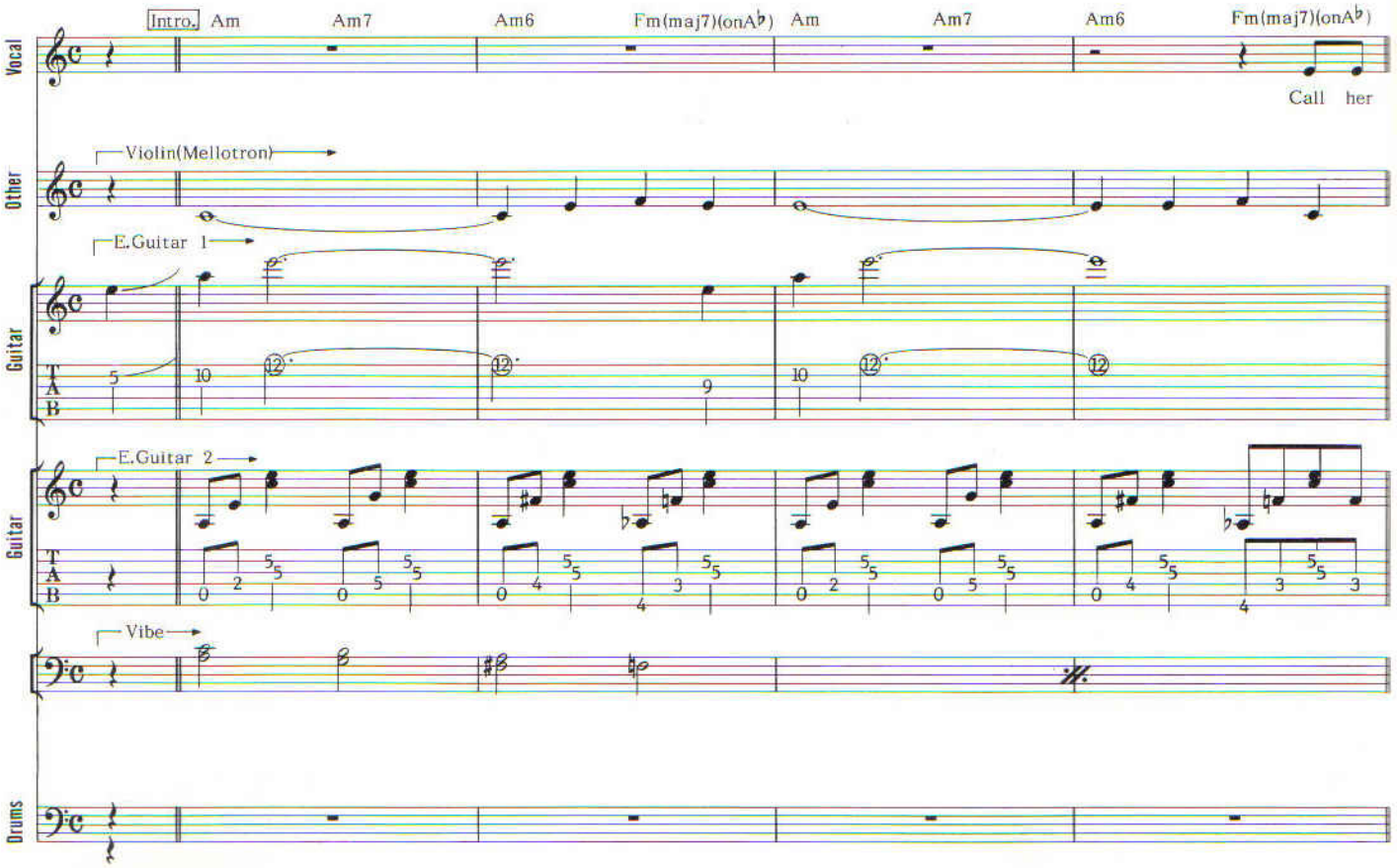

Bm
C
Bm
Vocal
cry - ing
cry - - -
- ing
Other
Guitar
TAB
Guitar
TAB
Bass
TAB
Drums
K
C
Bm
C
Bm
Vocal
Other
Guitar
TAB
Guitar
TAB
Bass
TAB
Drums
Repeat & Fade Out

MOONCHILD

ムーン・チャイルド

Words & Music by Robert Fripp, Michael Giles, Greg Lake, Ian McDonald and Peter Sinfield

12分あまりに及ぶこの曲だが、その大半は耽美的なフリー・インプロヴィゼイションとなっている。その部分は採譜が不可能なので、冒頭からフリー・インプロヴィゼイションに至るまでの部分のみを掲載した。全体的にモヤのかかったような幻想的なサウンドとなっているが、中でもE.Guitar 1のフレーズは実にメランコリック。リバーブをかなり深めにかけ、音が長く伸ばせるようコンプレッサーも併用すると効果的だ。E.Guitar 2は小指で$\frac{5}{2}$、薬指で$\frac{5}{3}$を押えるのが基本フォーム。Ⓑ以外はすべて、この2指を固定したままプレイする。Introを例にとると、Amでは人差指で$\frac{2}{4}$、Am7では中指で$\frac{5}{4}$、Am6では人差指で$\frac{4}{4}$、Fm (maj7) では人差指で$\frac{3}{4}$、中指で$\frac{4}{6}$を押える。その間ずっと薬指と小指は$\frac{5}{3}$、$\frac{5}{2}$を押えたままだ。Mellotronの音はヴァイオリン1台分の音色で、ストリングスと呼ばれるアンサンブル・サウンドとは違う。シンセでプレイする場合には、弦をこするようなニュアンスをうまく出したいところだ。また、全音符など音を伸ばすところでは、ゆるくビブラートをかけないと味もそっけもなくなってしまう。シンセの場合、フレーズを音楽的に鳴らせるためには、音色の選び方と同時にビブラートとか細かいピッチ・ベンドなどが必要なことが多いことを認識しておこう。Vibeはエレピ系の音色で代用してもいいだろう。



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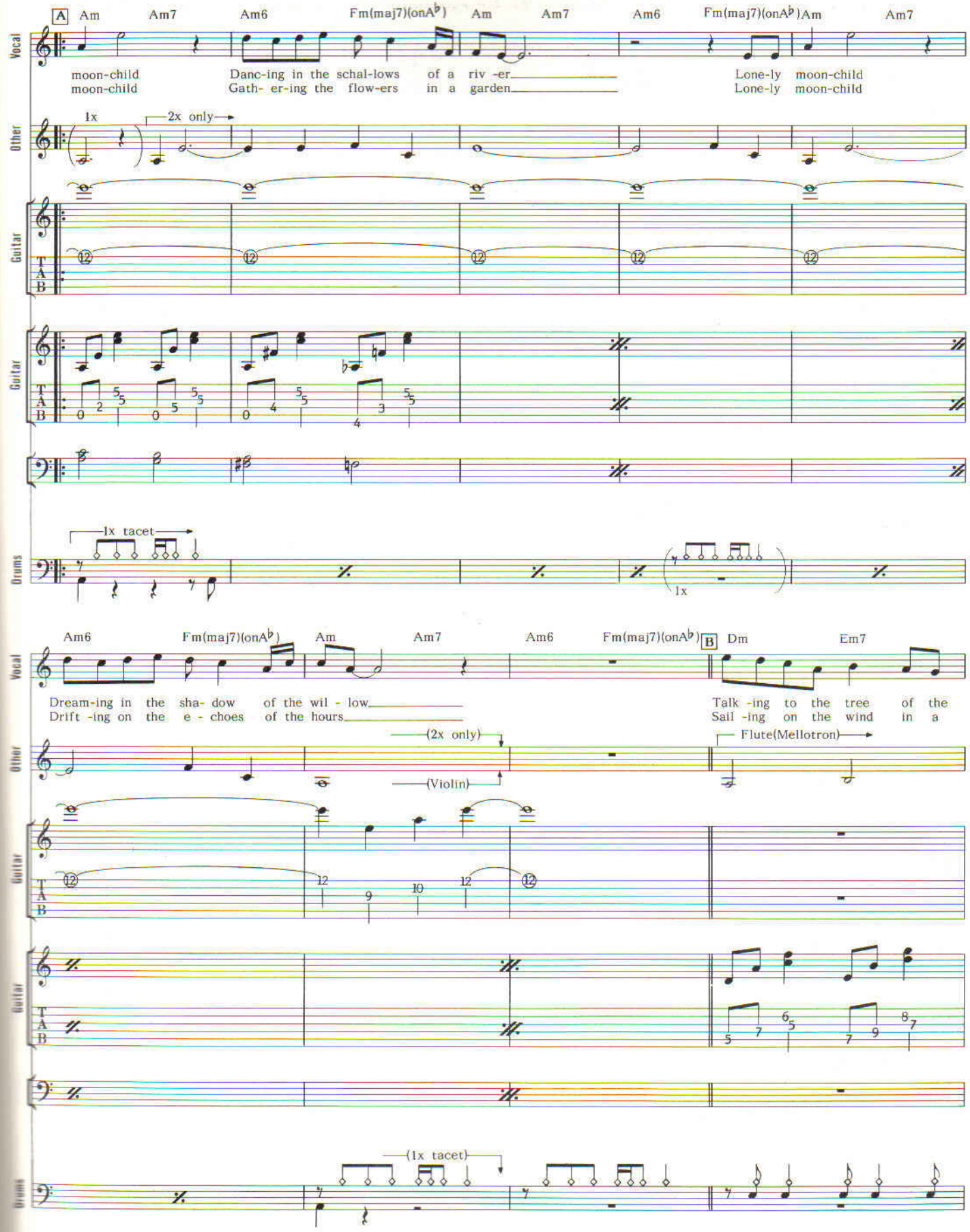
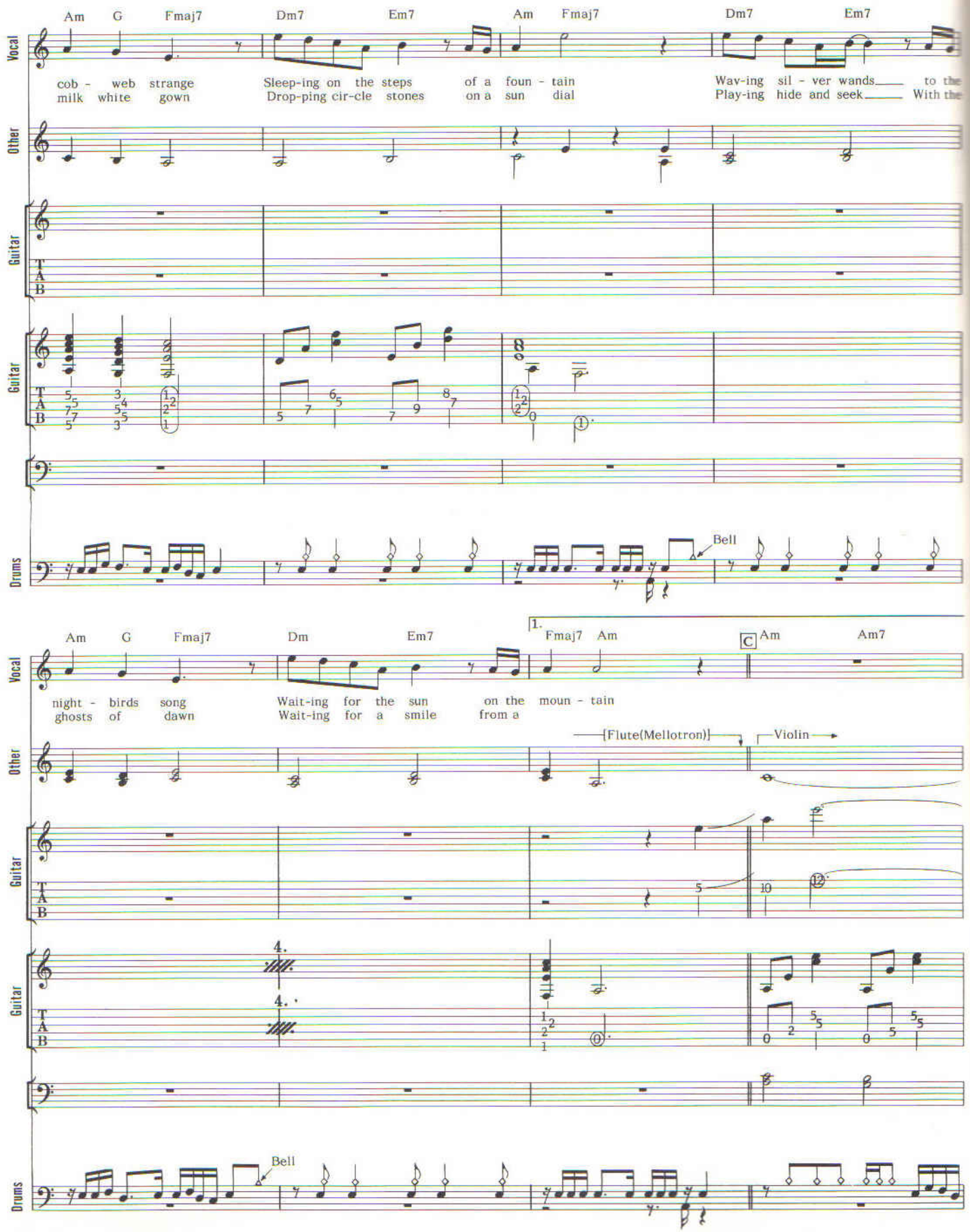
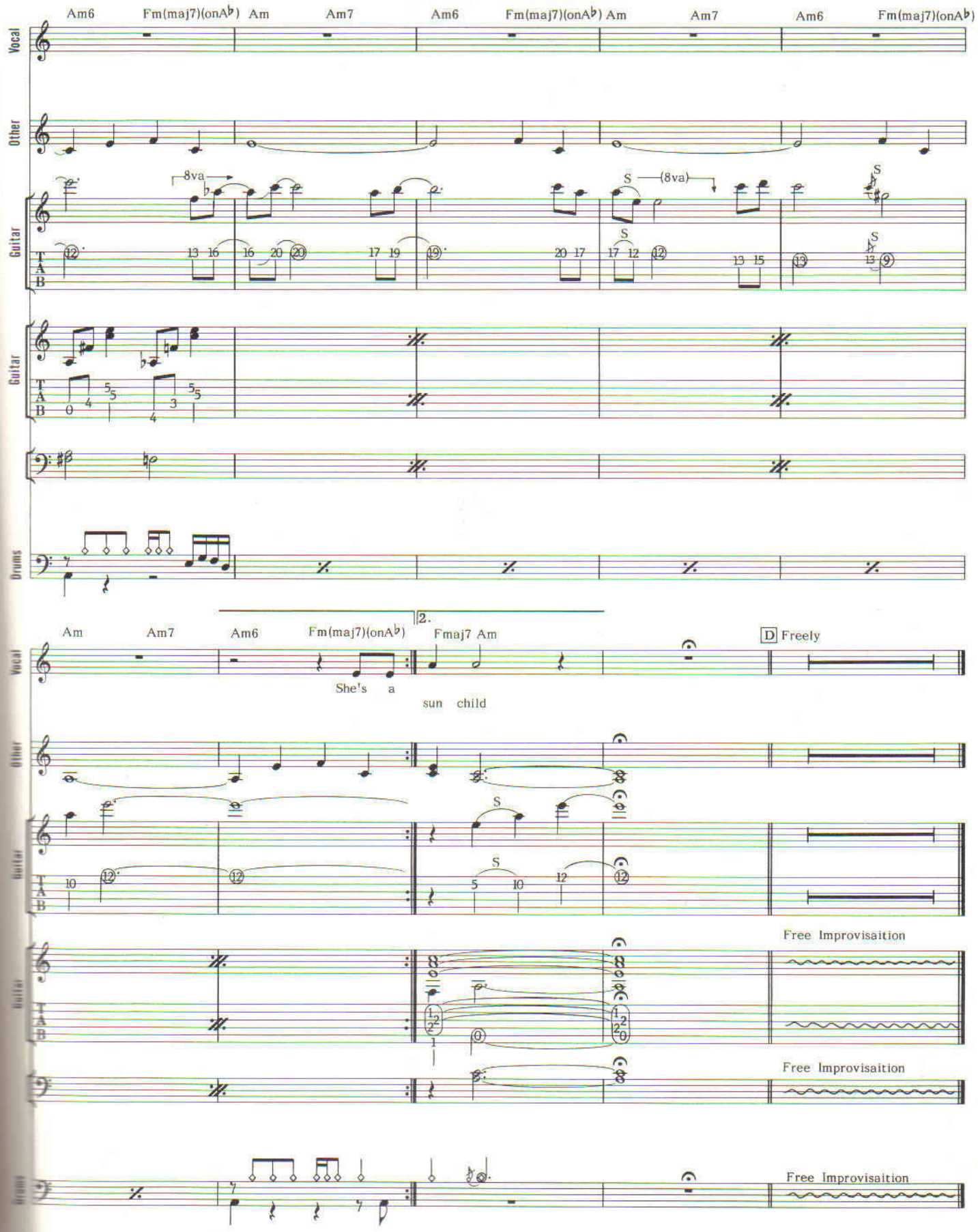

A
Am
Am7
Am6
Fm(maj7)(onA♭)
Am
Am7
Am6
Fm(maj7)(onA♭)
Am
Am7
Vocal
moon-child
moon-child
Danc-ing in the schal-lows of a riv -er
Gath- er-ing the flow-ers in a garden
Lone-ly moon-child
Lone-ly moon-child
Other
1x
2x only
Guitar
TAB
Guitar
TAB
Drums
1x tacet
1x
Am6
Fm(maj7)(onA♭)
Am
Am7
Am6
Fm(maj7)(onA♭)
B
Dm
Em7
Vocal
Dream-ing in the sha- dow of the wil - low
Drift -ing on the e - choes of the hours
Talk -ing to the tree of the
Sail -ing on the wind in a
Other
(2x only)
(Violin)
Flute(Mellotron)
Guitar
TAB
Guitar
TAB
Drums
(1x tacet)


Am G Fmaj7 Dm7 Em7 Am Fmaj7 Dm7 Em7
Vocal
cob - web strange Sleep-ing on the steps of a foun - tain Wav-ing sil - ver wands to the
milk white gown Drop-ping cir-cle stones on a sun dial Play-ing hide and seek With the
Other
Guitar
T A B
Guitar
T A B
Drums
Bell
52
Am G Fmaj7 Dm Em7 1. Fmaj7 Am C Am Am7
Vocal
night - birds song Wait-ing for the sun on the moun - tain
ghosts of dawn Wait-ing for a smile from a
Other
Flute(Mellotron)
Violin
Guitar
T A B
Guitar
T A B
Drums
Bell


Am6
Fm(maj7)(onA♭)
Am
Am7
Am6
Fm(maj7)(onA♭)
Am
Am7
Am6
Fm(maj7)(onA♭)
Vocal
Other
Guitar
Guitar
Drums
8va
(8va)
S
Am
Am7
Am6
Fm(maj7)(onA♭)
2.
Fmaj7 Am
D Freely
She's a
sun child
Free Improvisaition
Free Improvisaition
Free Improvisaition

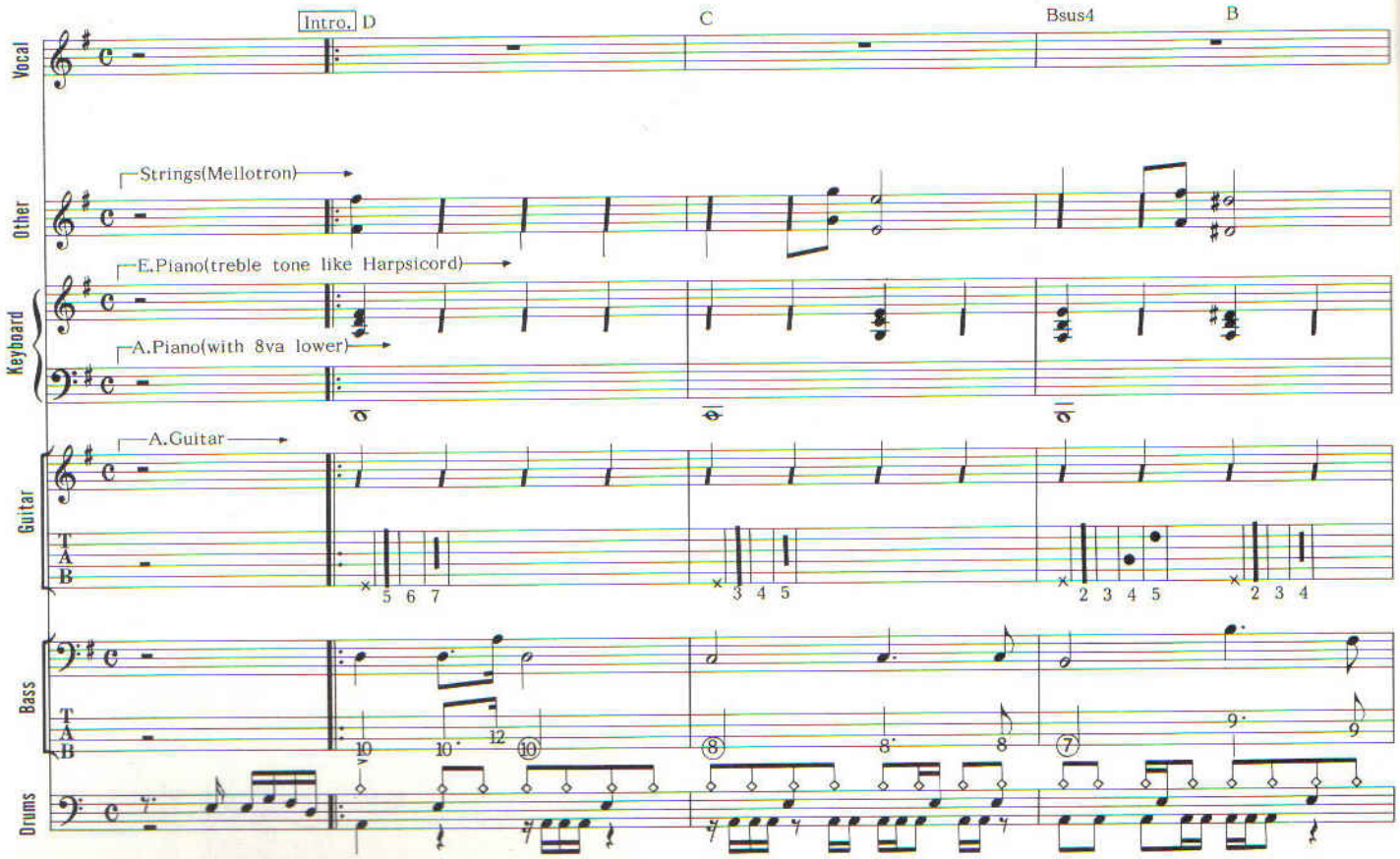
THE COURT OF THE CRIMSON KING

クリムゾン・キングの宮殿

Words & Music by Ian McDonald and Peter Sinfield

まずA.Guitarについて。最も重要な役割を担っている部分は、AOGなどヴォーカルのバッキング・プレイのところ。A 1～4小節目は12フレットのハーモニクスを使ってプレイするのがミソ。注意点は、1小節目を例にとると2～3拍目の音を押弦するときに1～3弦に触れてしまってハーモニクス音をミュートしないようにすること。A 5～6小節目のアルペジオは、人差指で$\frac{2}{4}$、小指で$\frac{5}{3}$を押えた形が基本フォーム。この形で5小節目の1～2拍を弾き、あとは中指で$\frac{3}{4}$、薬指で$\frac{4}{4}$というように押弦してプレイする。Gでは1～4小節もアルペジオでプレイするが、要領は同じだ。キーボードのメインとなるパートはMellotronによるIntroのストリングス。バンドでやる場合、キーボーディストがひとりだったら、このパートを両手でしっかりとプレイするべきだろう。

Jはあやつり人形の踊りのようなオルガン・プレイ。リズムもちょっとズッコケ気味にし、たどたどしく弾くと感じがでる。なお、ここからは1音上に転調しているので要注意。DrumsはIntro、Bなどでのバス・ドラムとスネアのコンビネーションが聴かせどころのひとつだ。また6連符などを駆使したフィルは思いきりハデに叩いていいだろう。EはFluteのソロだが、ここではDrumsはオブリガート的にプレイされており、リズム・キープをするパートがない。各パートがそれぞれにタイム感を合わせてプレイすることが大事なわけだが、特にベースは、時折プレイする16分音符など細かい譜割のフレーズが、アンサンブル全体のリズムの核となっていることを認識して、しっかりとリズムをとるように。



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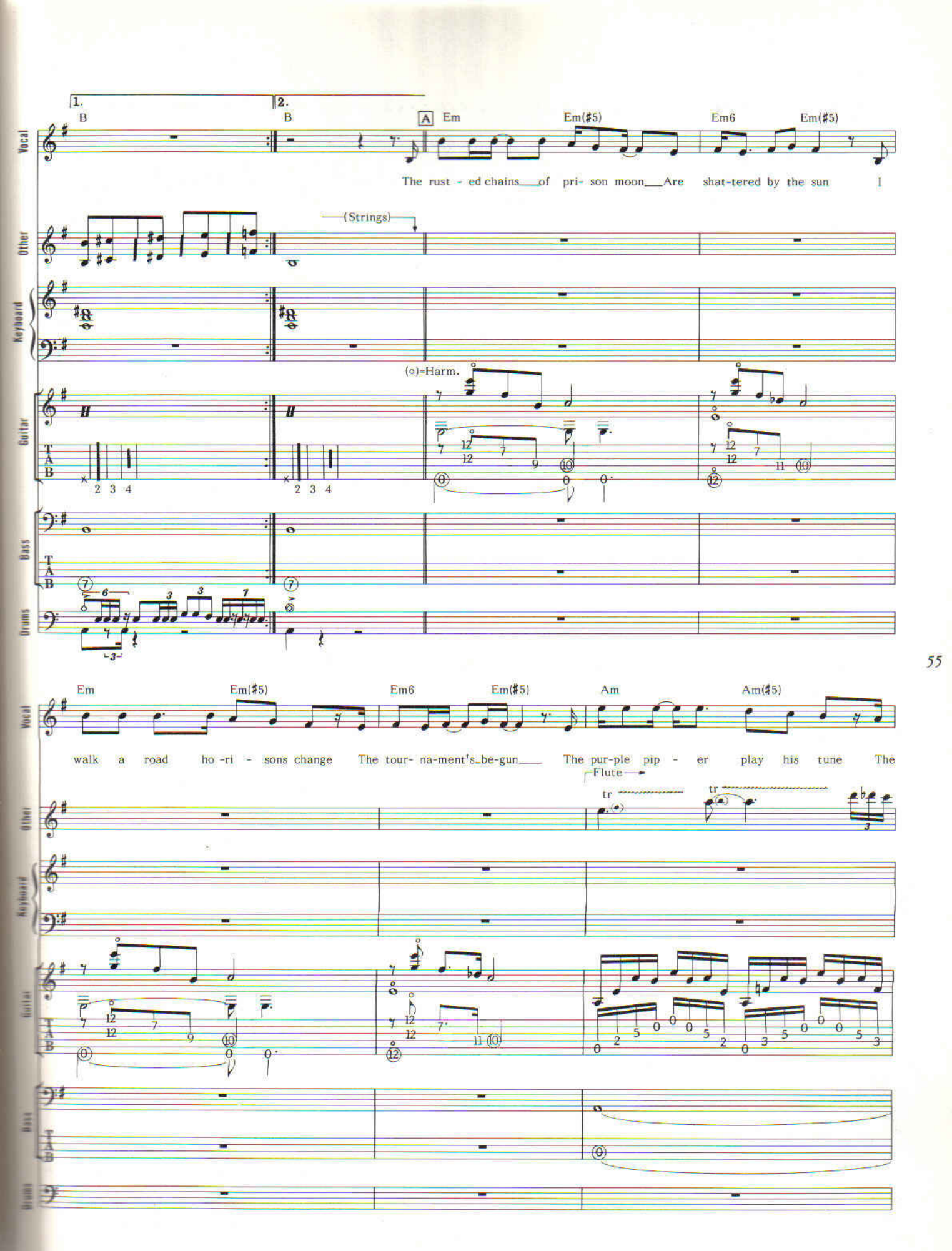
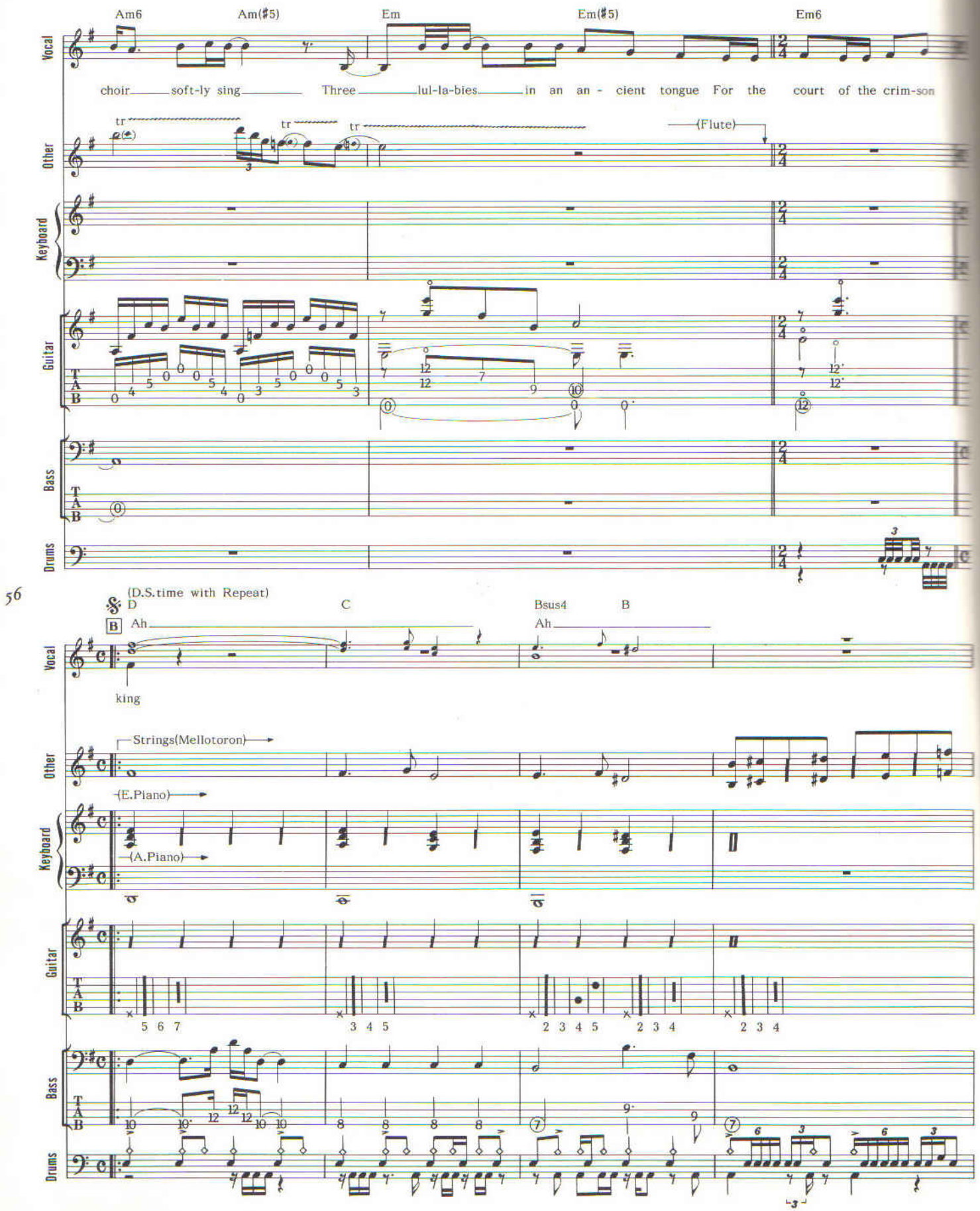
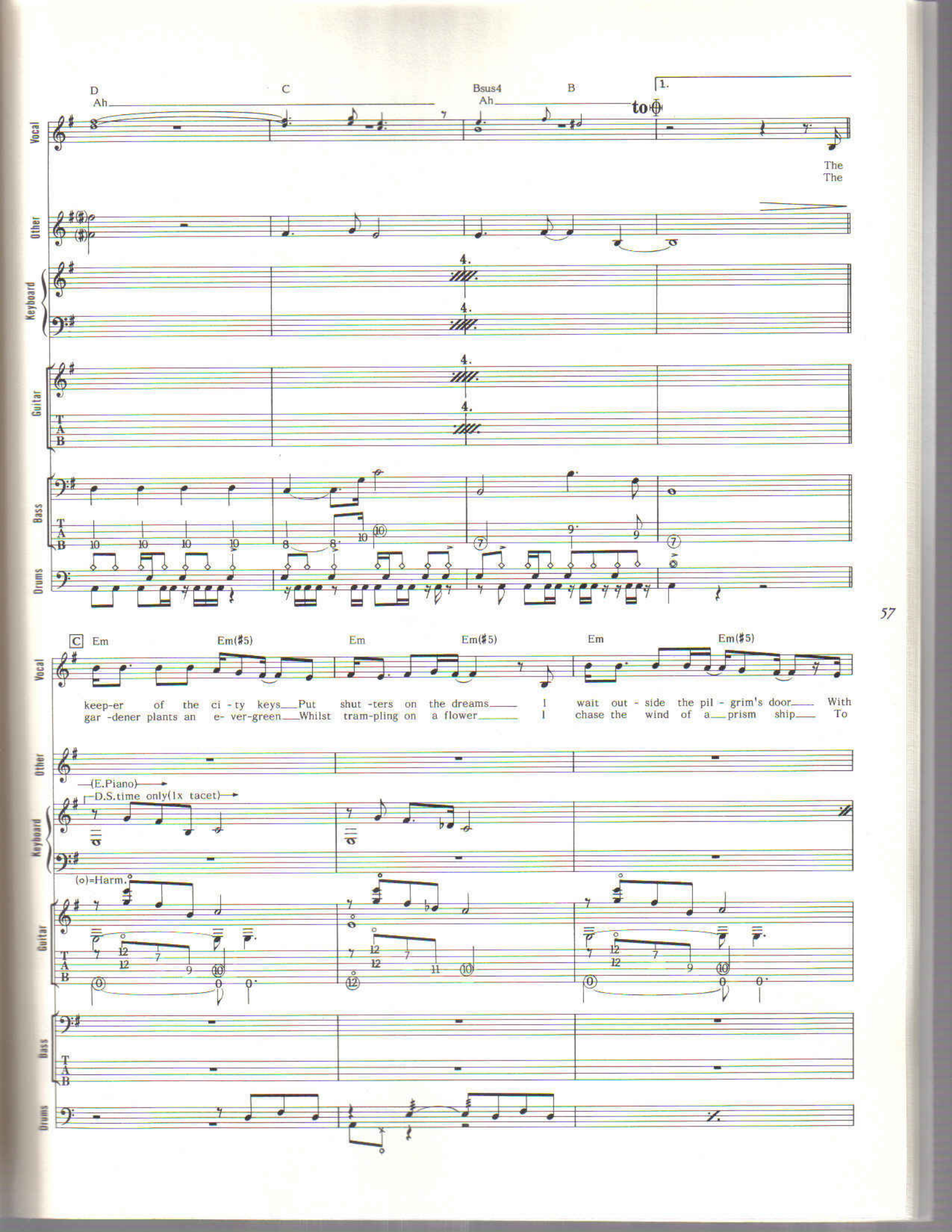
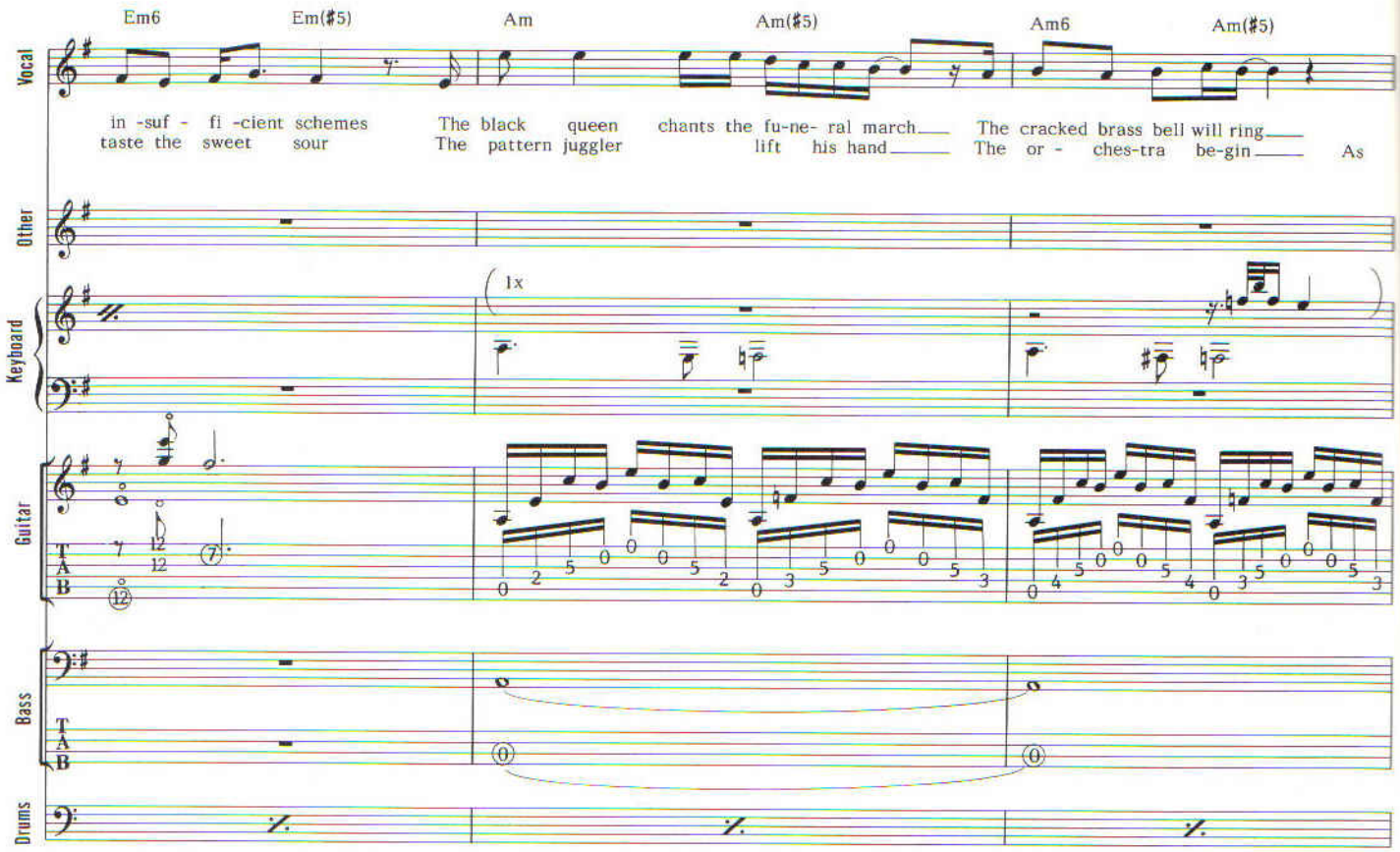
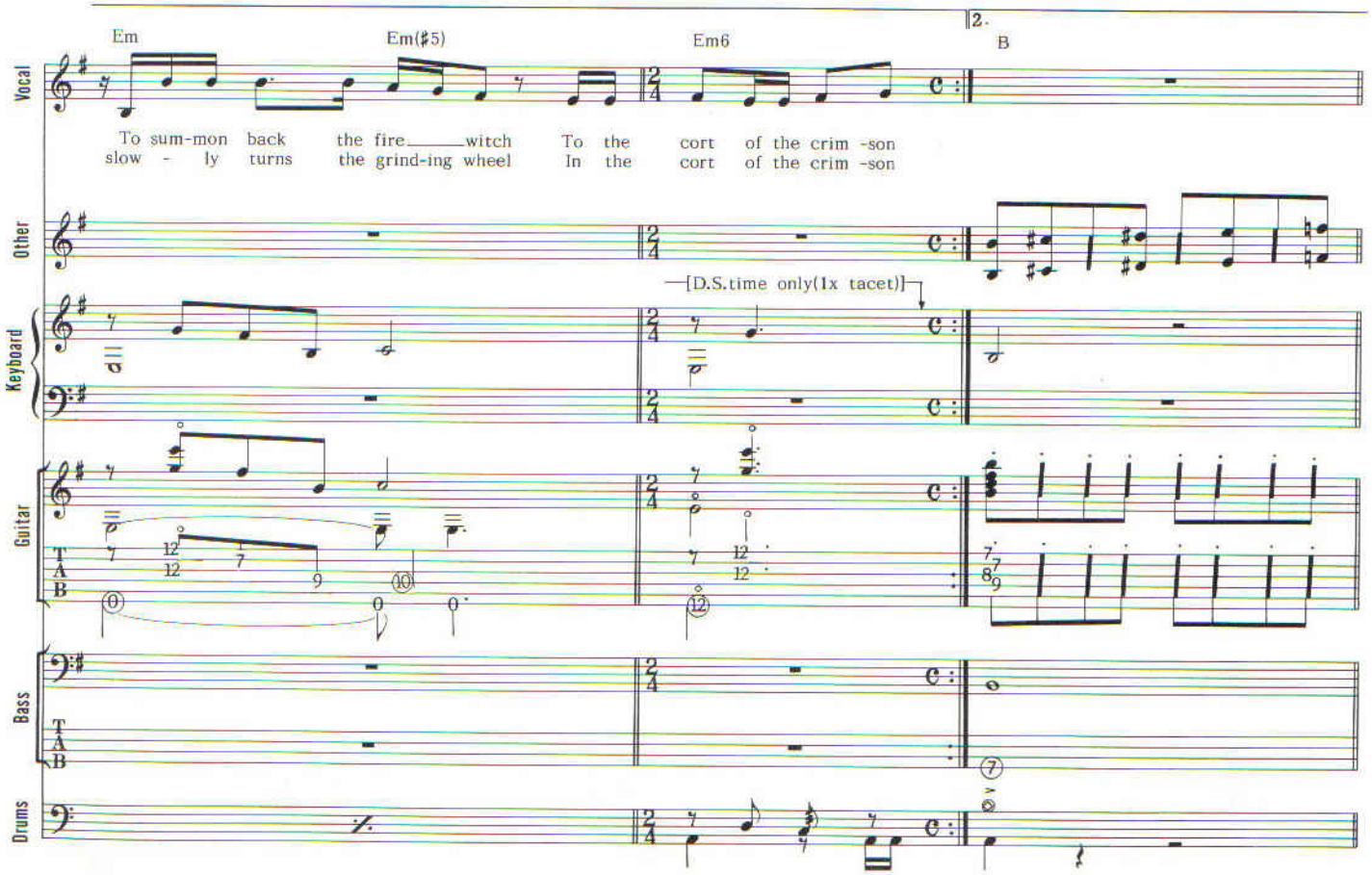
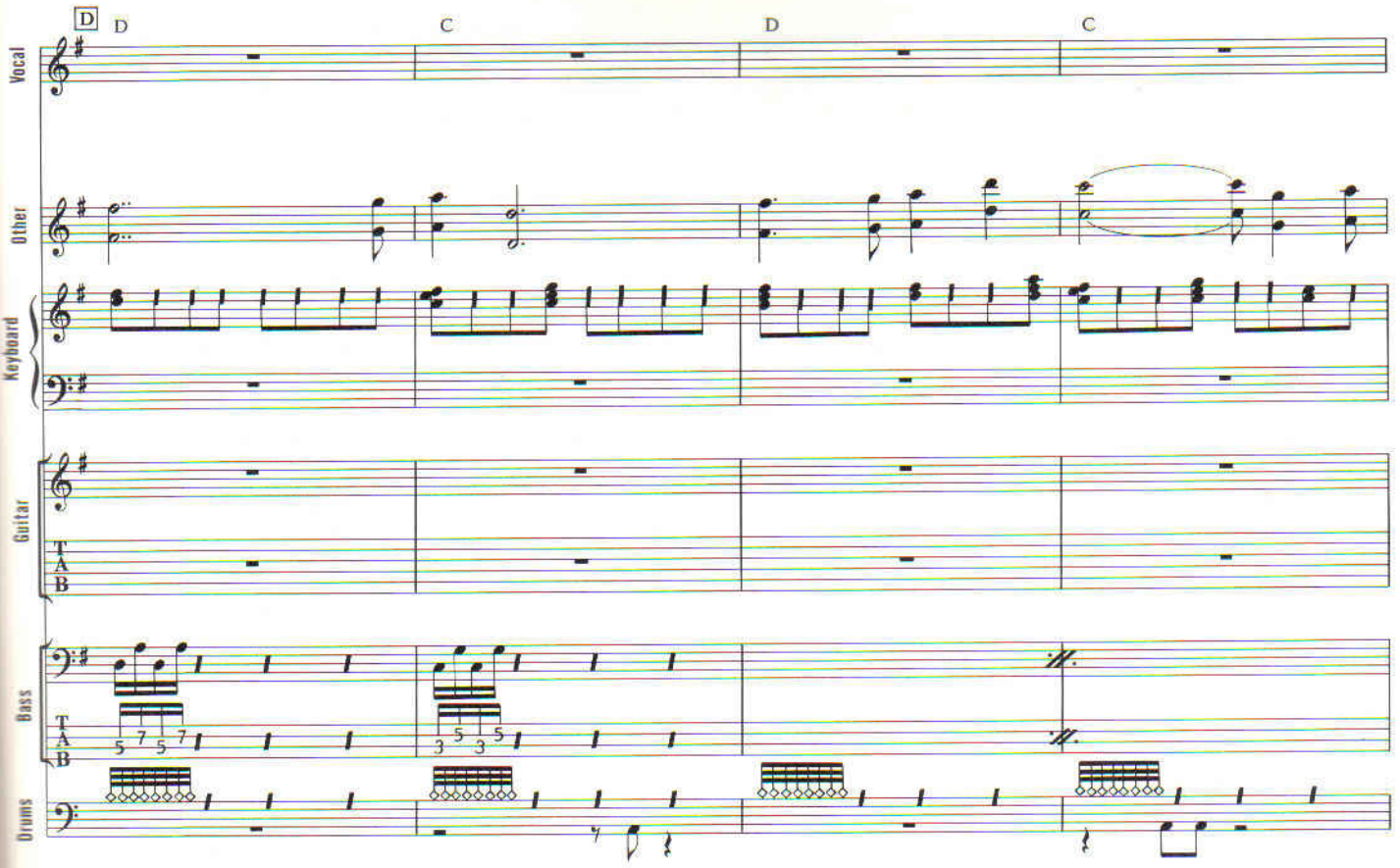

1.
2.
B
B
A
Em
Em(♯5)
Em6
Em(♯5)
Vocal
The rust - ed chains of pri- son moon Are shat-tered by the sun I
Other
(Strings)
Keyboard
(o)=Harm.
Guitar
TAB
Bass
Drums
Em
Em(♯5)
Em6
Em(♯5)
Am
Am(♯5)
walk a road ho -ri - sons change The tour- na-ment's be-gun The pur-ple pip - er play his tune The
Flute
tr
tr

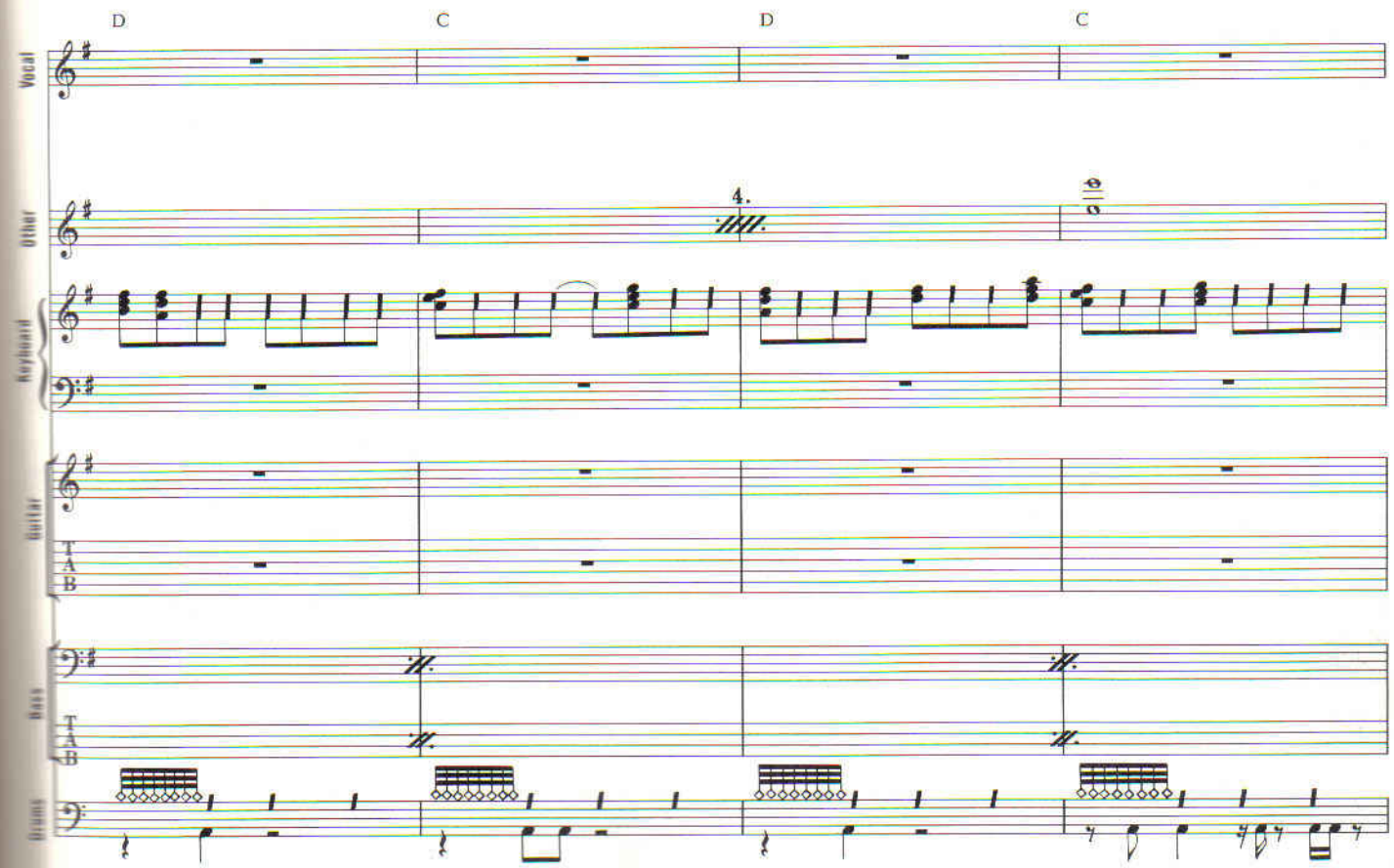

Am6
Am(♯5)
Em
Em(♯5)
Em6
Vocal
choir soft-ly sing Three lul-la-bies in an an - cient tongue For the court of the crim-son
Other
tr
(Flute)
Keyboard
Guitar
Bass
Drums
56
(D.S.time with Repeat)
D
C
Bsus4
B
Ah
Ah
king
Strings(Mellotoron)
(E.Piano)
(A.Piano)

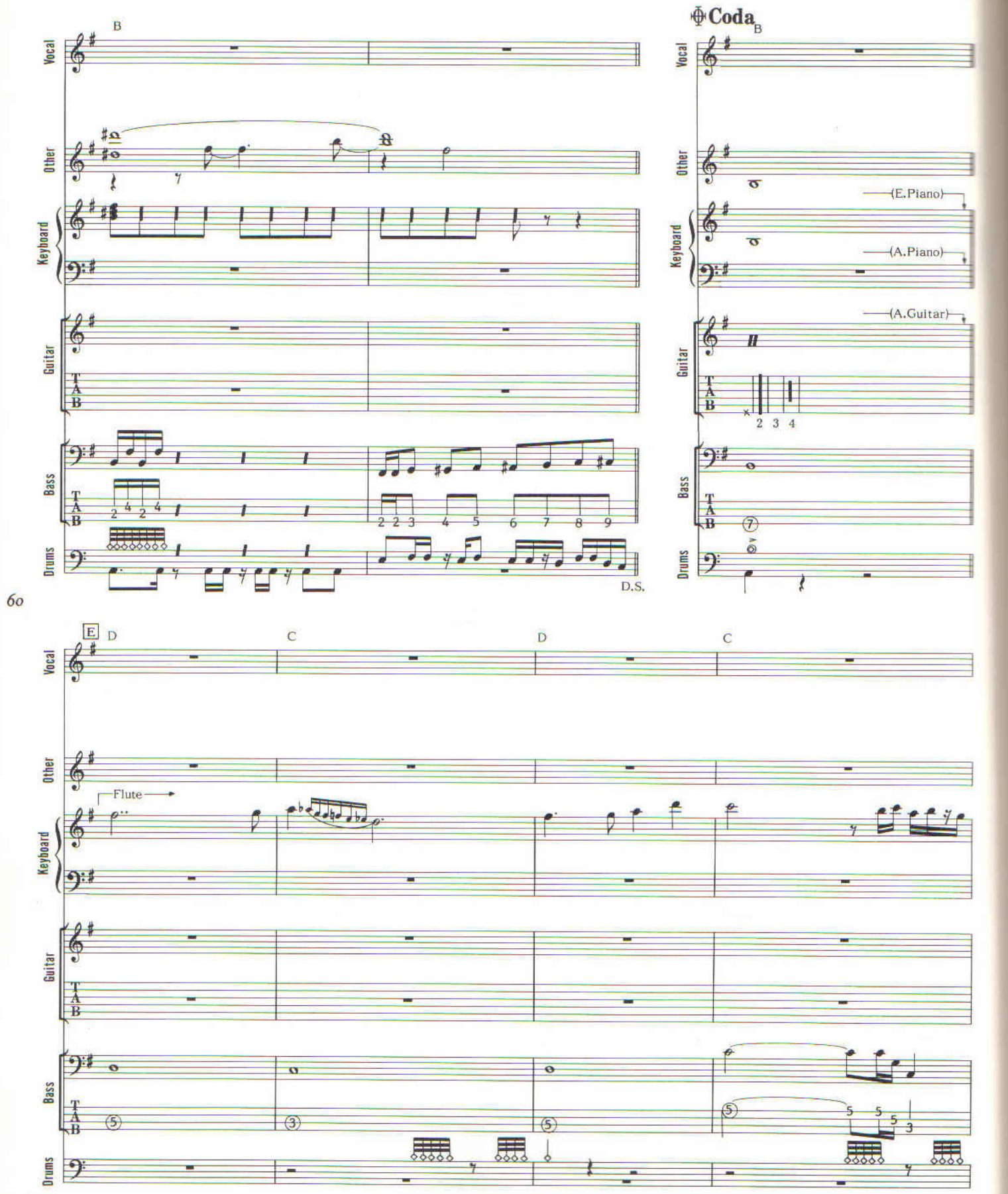

D
Ah
C
Bsus4
Ah
B
to
1.
The
The
Vocal
Other
Keyboard
Guitar
Bass
Drums
C
Em
Em(♯5)
Em
Em(♯5)
Em
Em(♯5)
keep-er of the ci - ty keys Put shut -ters on the dreams I wait out - side the pil - grim's door With
gar -dener plants an e- ver-green Whilst tram-pling on a flower I chase the wind of a prism ship To
(E.Piano)
D.S.time only(1x tacet)
(o)=Harm.

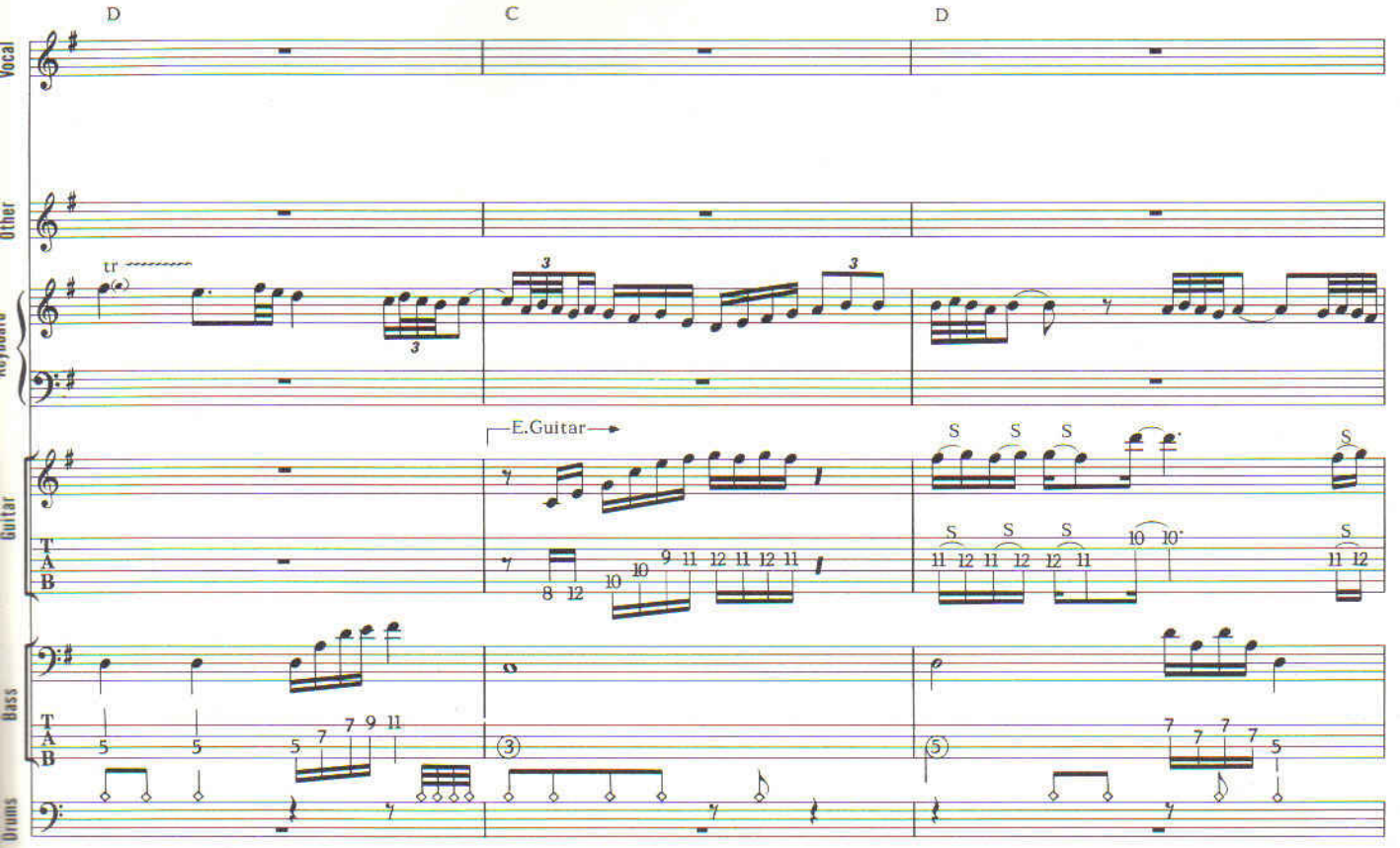

Em6
Em(♯5)
Am
Am(♯5)
Am6
Am(♯5)
Vocal
in -suf - fi -cient schemes
taste the sweet sour
The black queen
The pattern juggler
chants the fu-ne- ral march
lift his hand
The cracked brass bell will ring
The or - ches-tra be-gin
As
Other
Keyboard
1x
Guitar
Bass
Drums

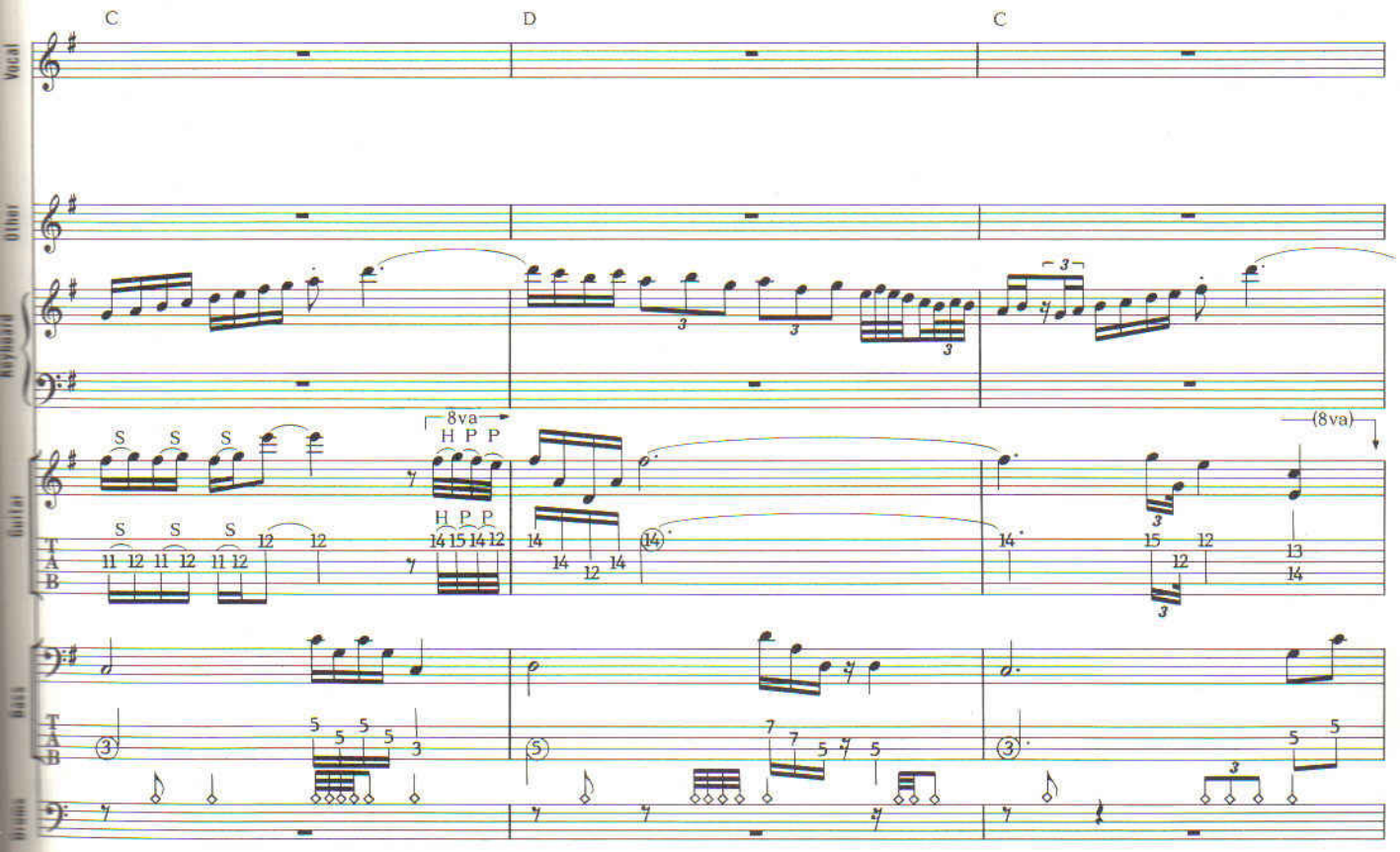

Em
Em(♯5)
Em6
2.
B
Vocal
To sum-mon back
slow - ly turns
the fire witch
the grind-ing wheel
To the cort of the crim -son
In the cort of the crim -son
Other
[D.S.time only(1x tacet)]
Keyboard
Guitar
Bass
Drums

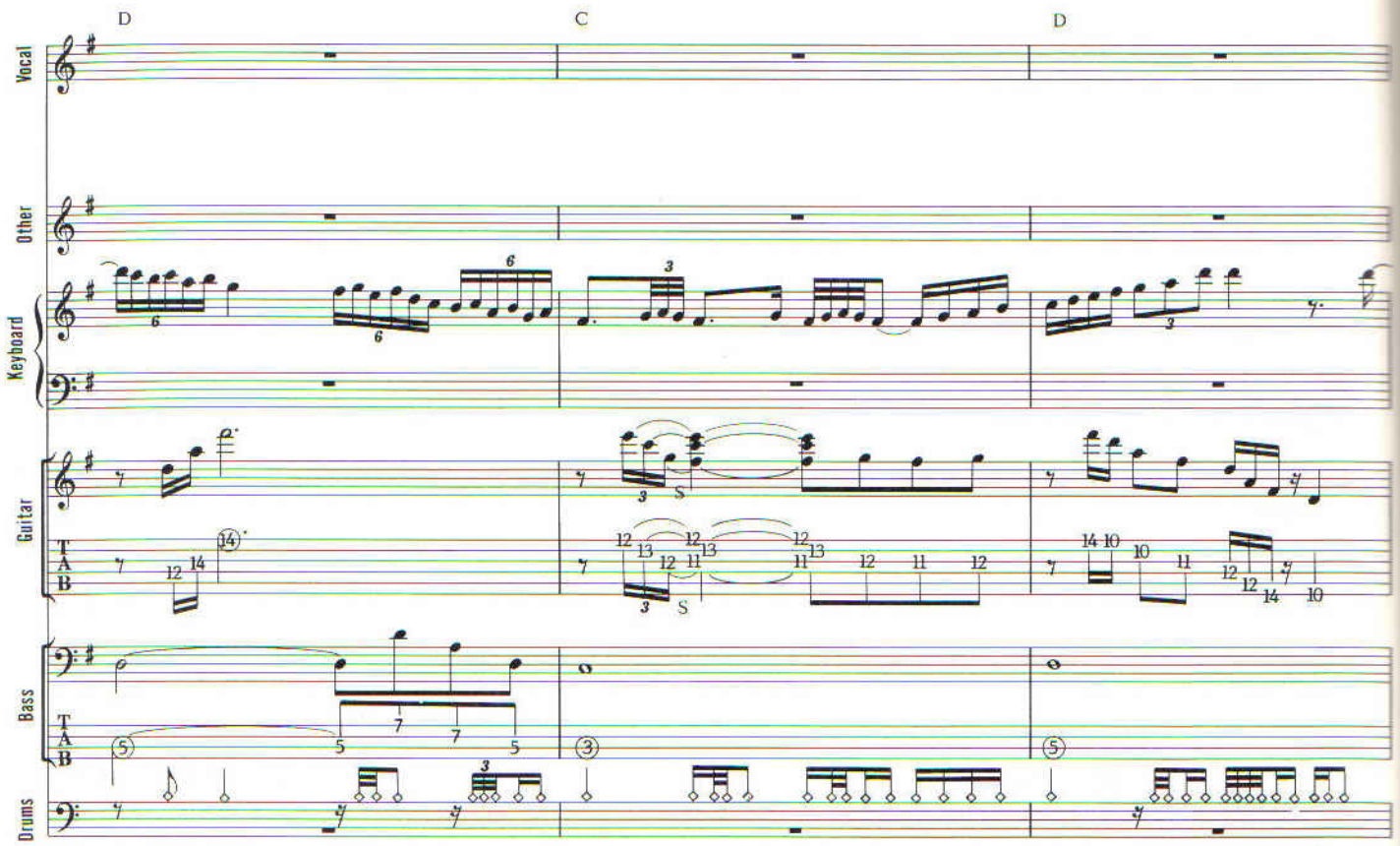

D
D
C
D
C
Vocal
Other
Keyboard
Guitar
T
A
B
Bass
T
A
B
5 7 5 7
3 5 3 5
Drums

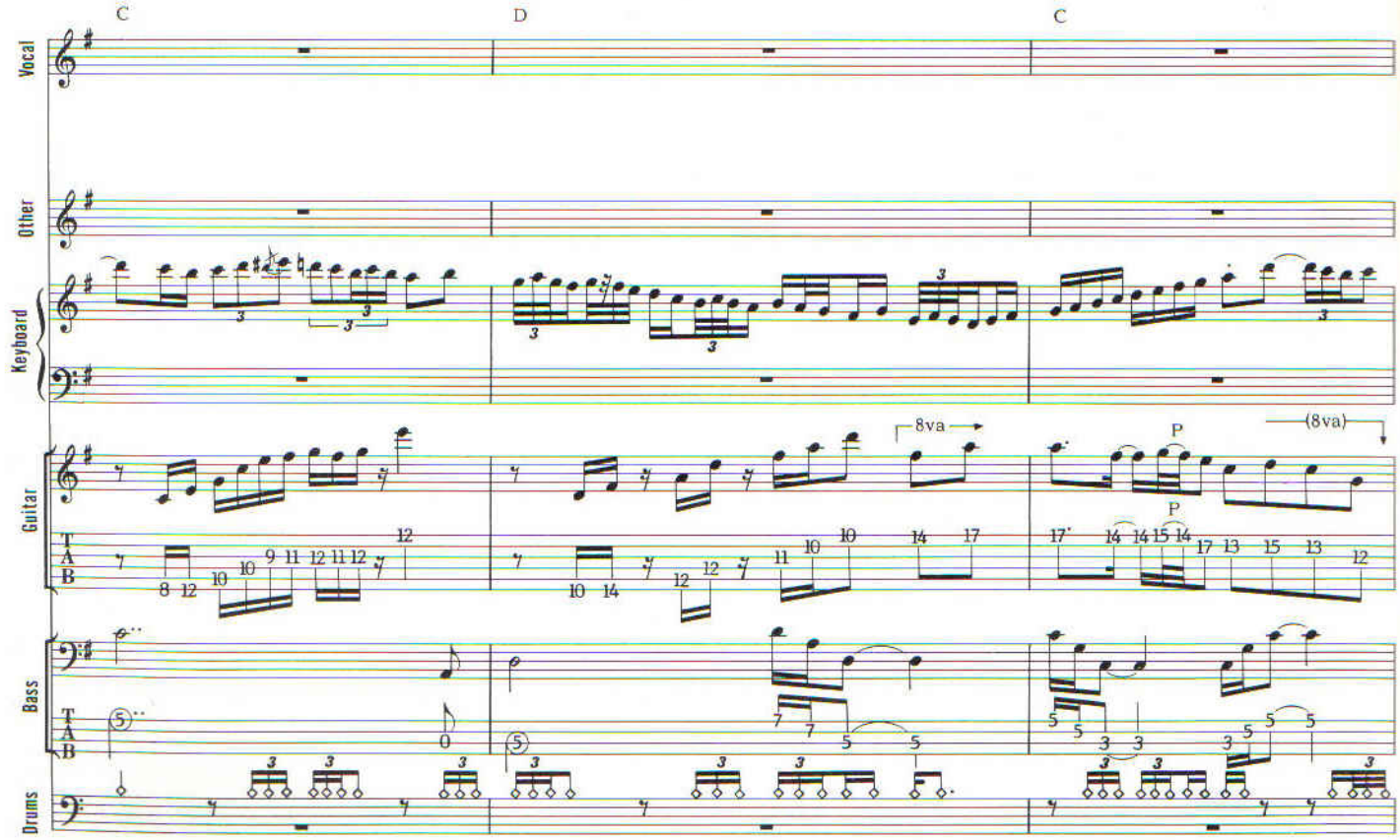

D
C
D
C
Vocal
Other
4.
Keyboard
Guitar
T
A
B
Bass
T
A
B
Drums

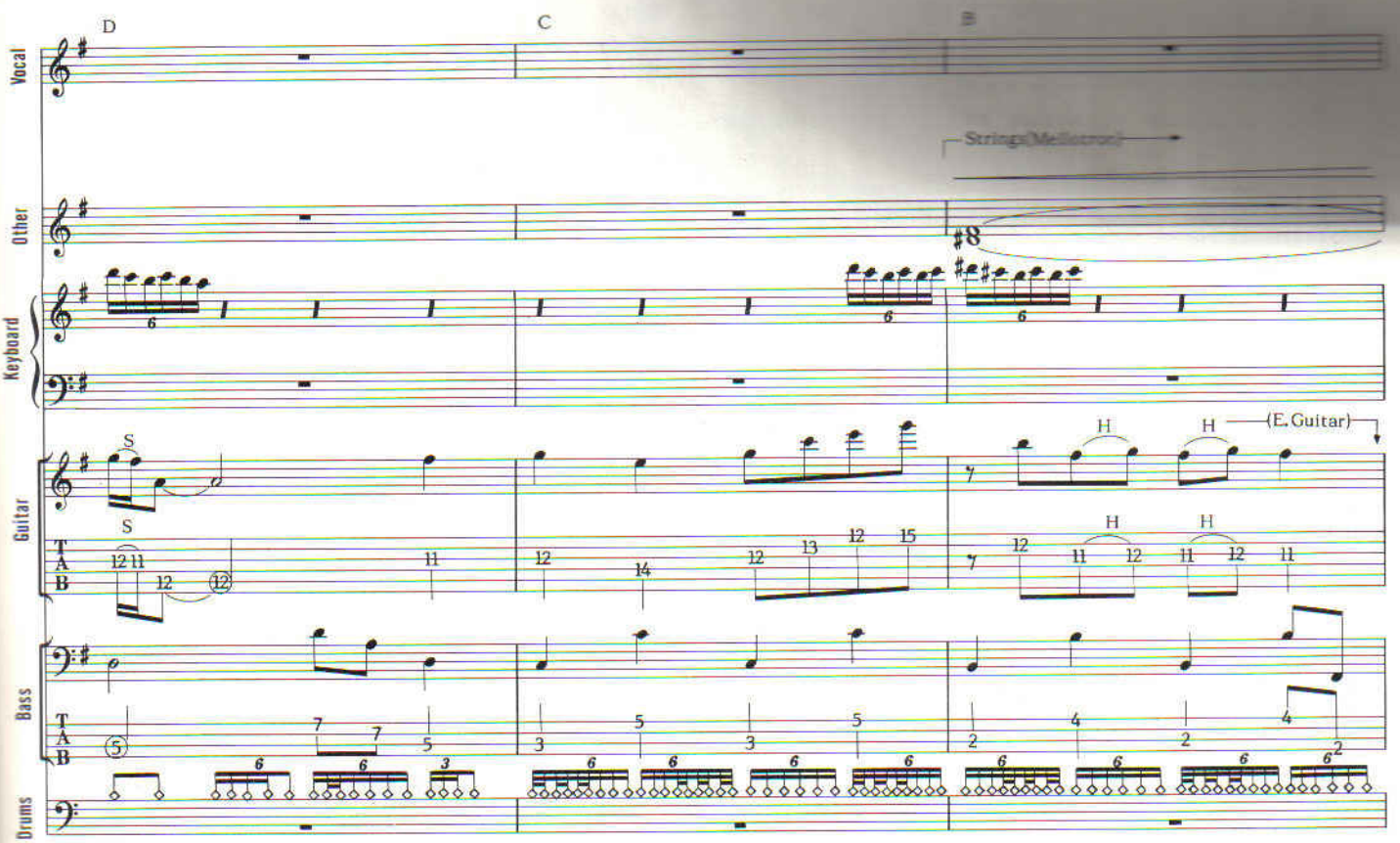

B
Coda
B
Vocal
Other
Keyboard
Guitar
Bass
Drums
(E.Piano)
(A.Piano)
(A.Guitar)
D.S.
E
D
C
D
C
Flute

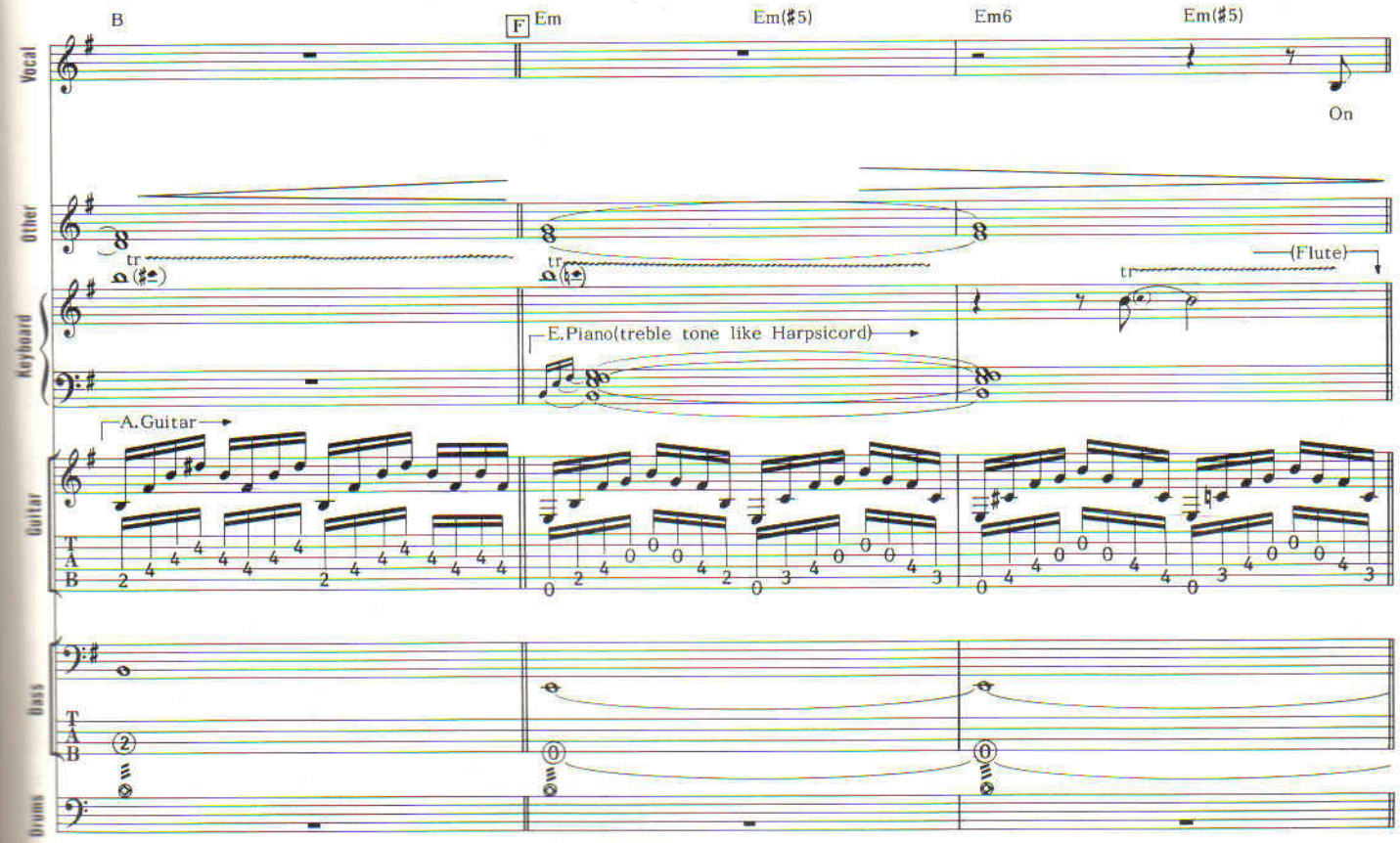

D
C
D
Vocal
Other
Keyboard
tr
E.Guitar
Guitar
S
Bass
Drums

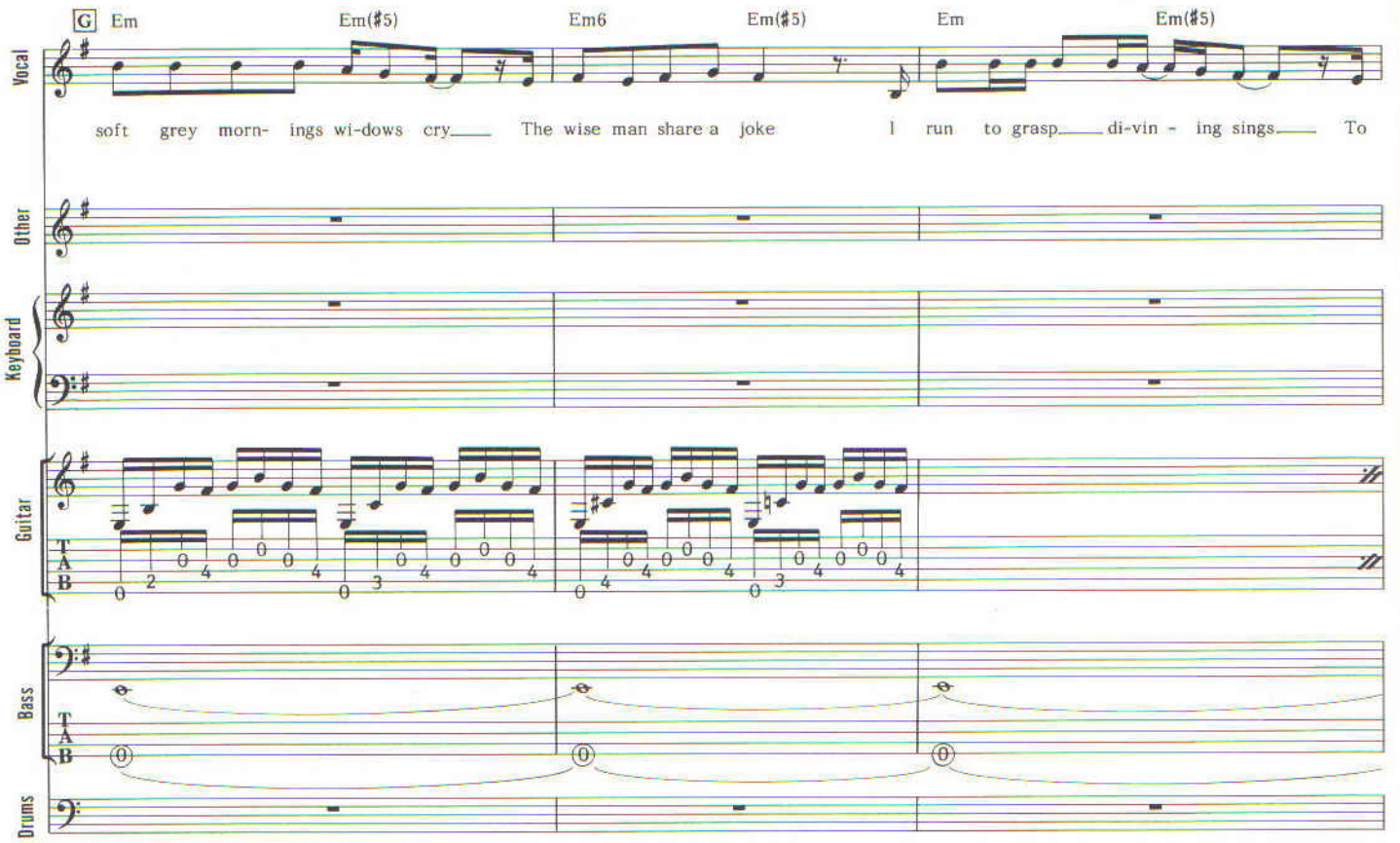

C
D
C
Vocal
Other
Keyboard
8va
H P P
(8va)
Guitar
S
Bass
Drums

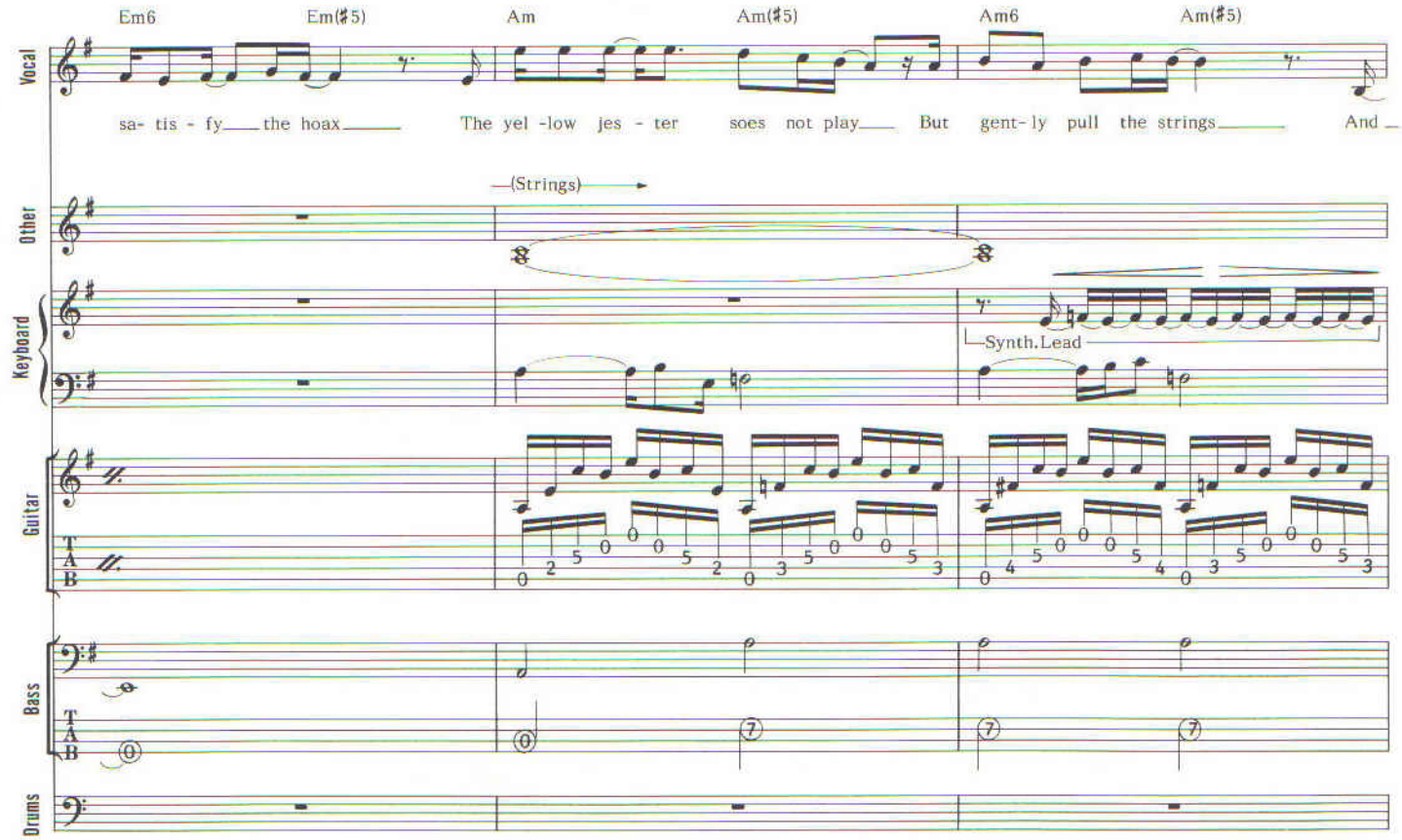

D
C
D
Vocal
Other
Keyboard
Guitar
T
A
B
S
Bass
Drums

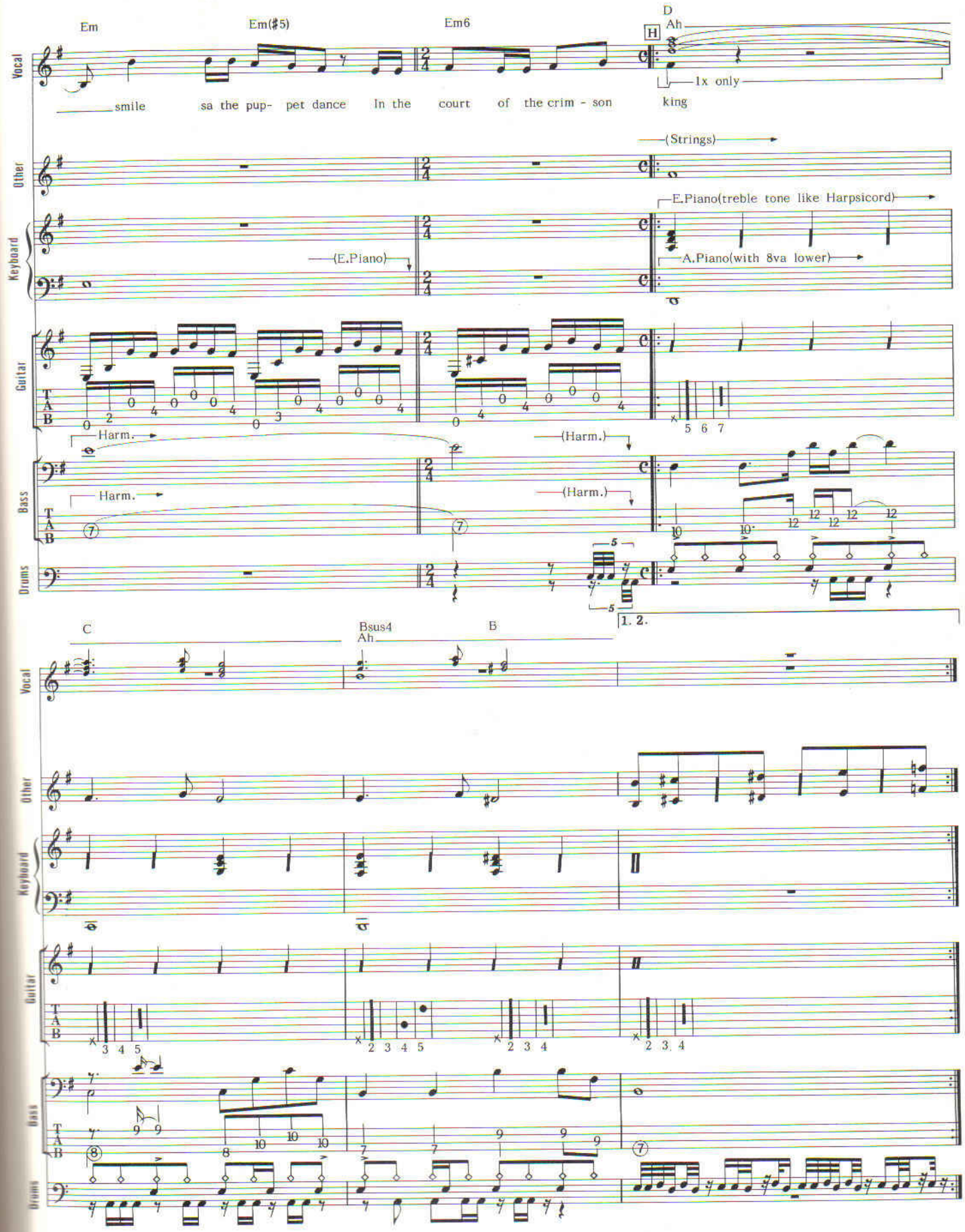

C
D
C
Vocal
Other
Keyboard
Guitar
8va
P
(8va)
T
A
B
Bass
Drums

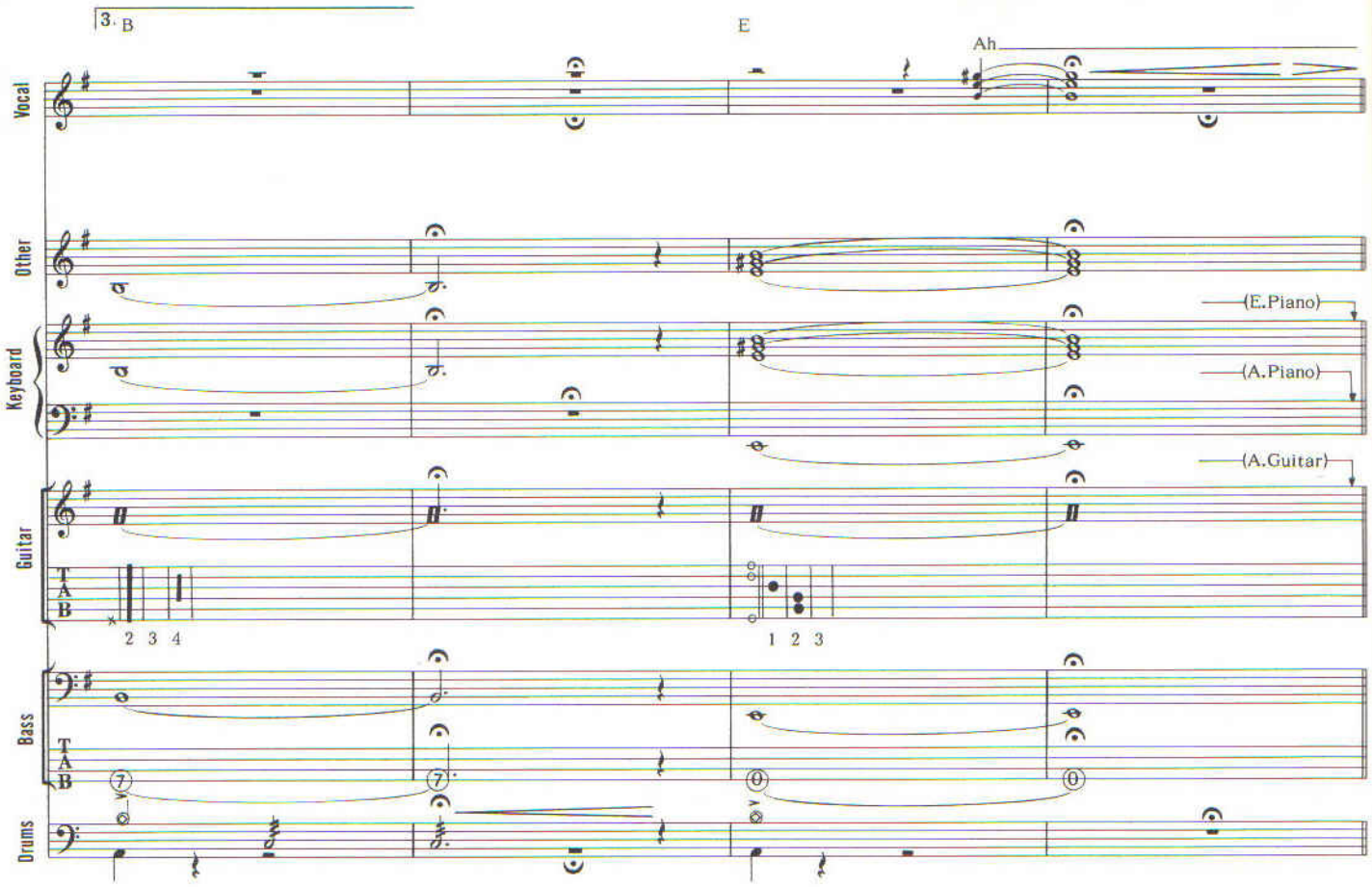

D
C
B
Vocal
Other
Strings(Mellotron)
Keyboard
Guitar
S
H
(E.Guitar)
Bass
Drums

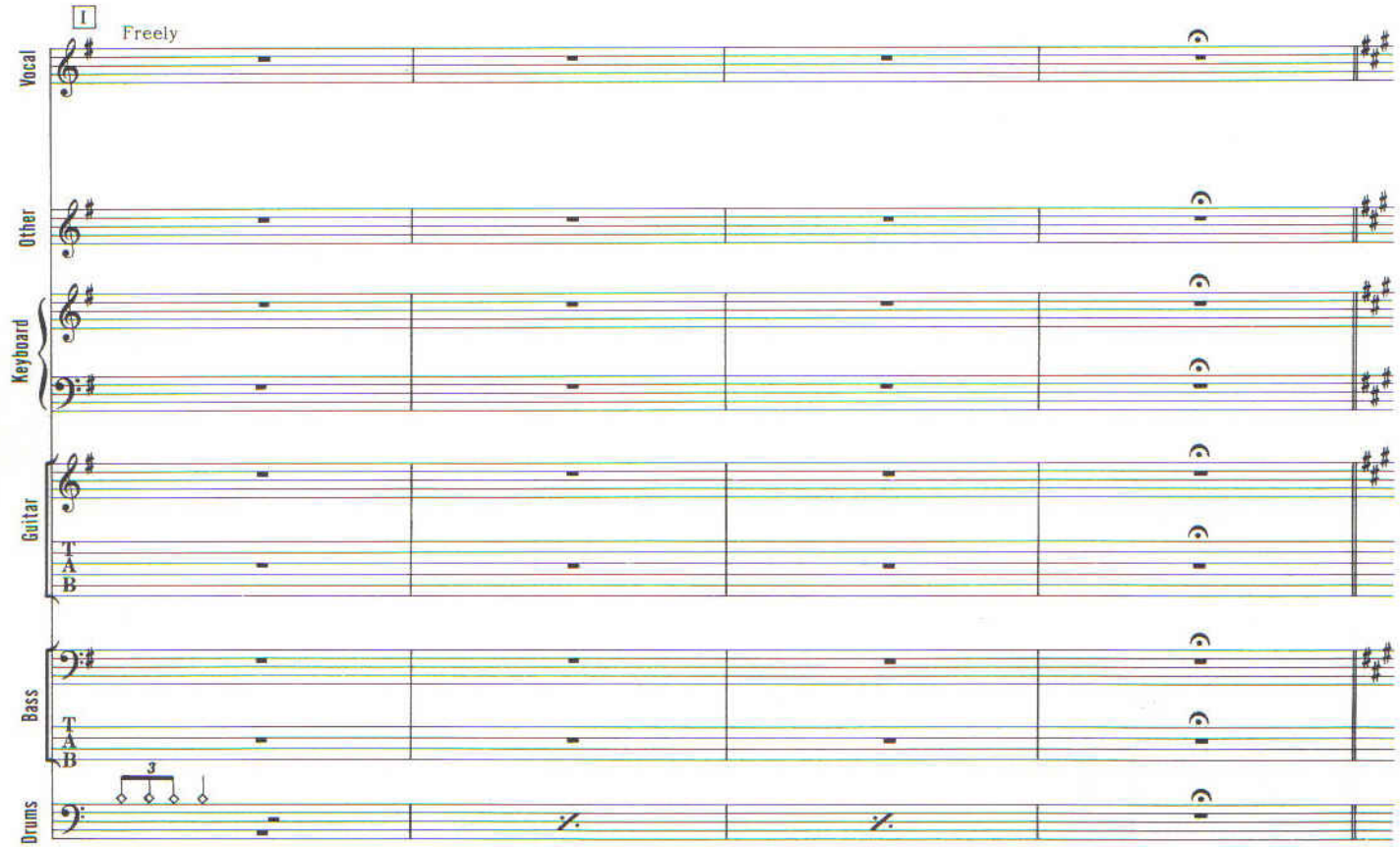

B
F
Em
Em(♯5)
Em6
Em(♯5)
On
Vocal
Other
tr
(Flute)
Keyboard
E.Piano(treble tone like Harpsicord)
A.Guitar
Guitar
Bass
Drums

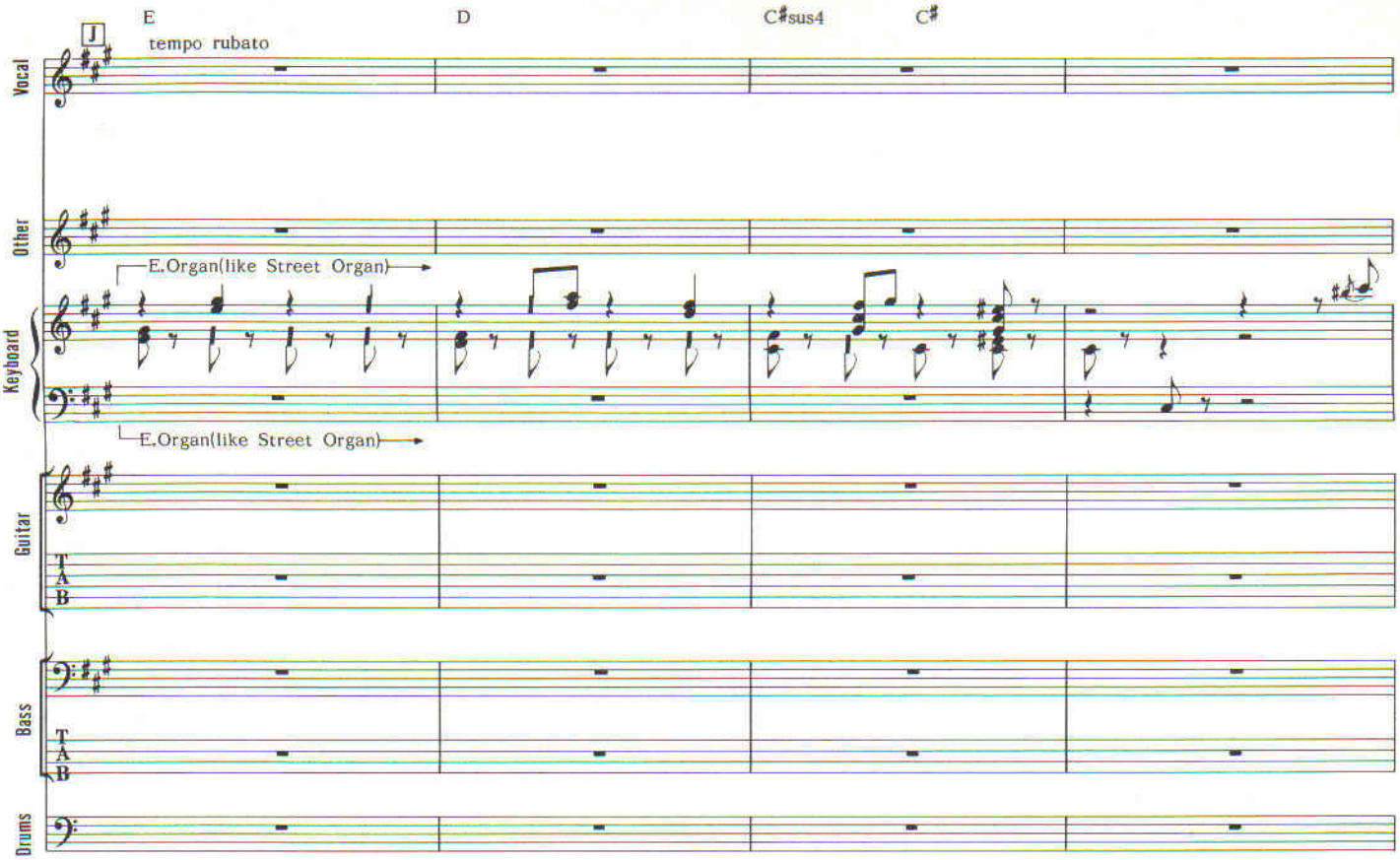

G Em
Em(♯5)
Em6
Em(♯5)
Em
Em(♯5)
Vocal
soft grey morn- ings wi-dows cry The wise man share a joke I run to grasp di-vin - ing sings To
Other
Keyboard
Guitar
TAB
Bass
TAB
Drums

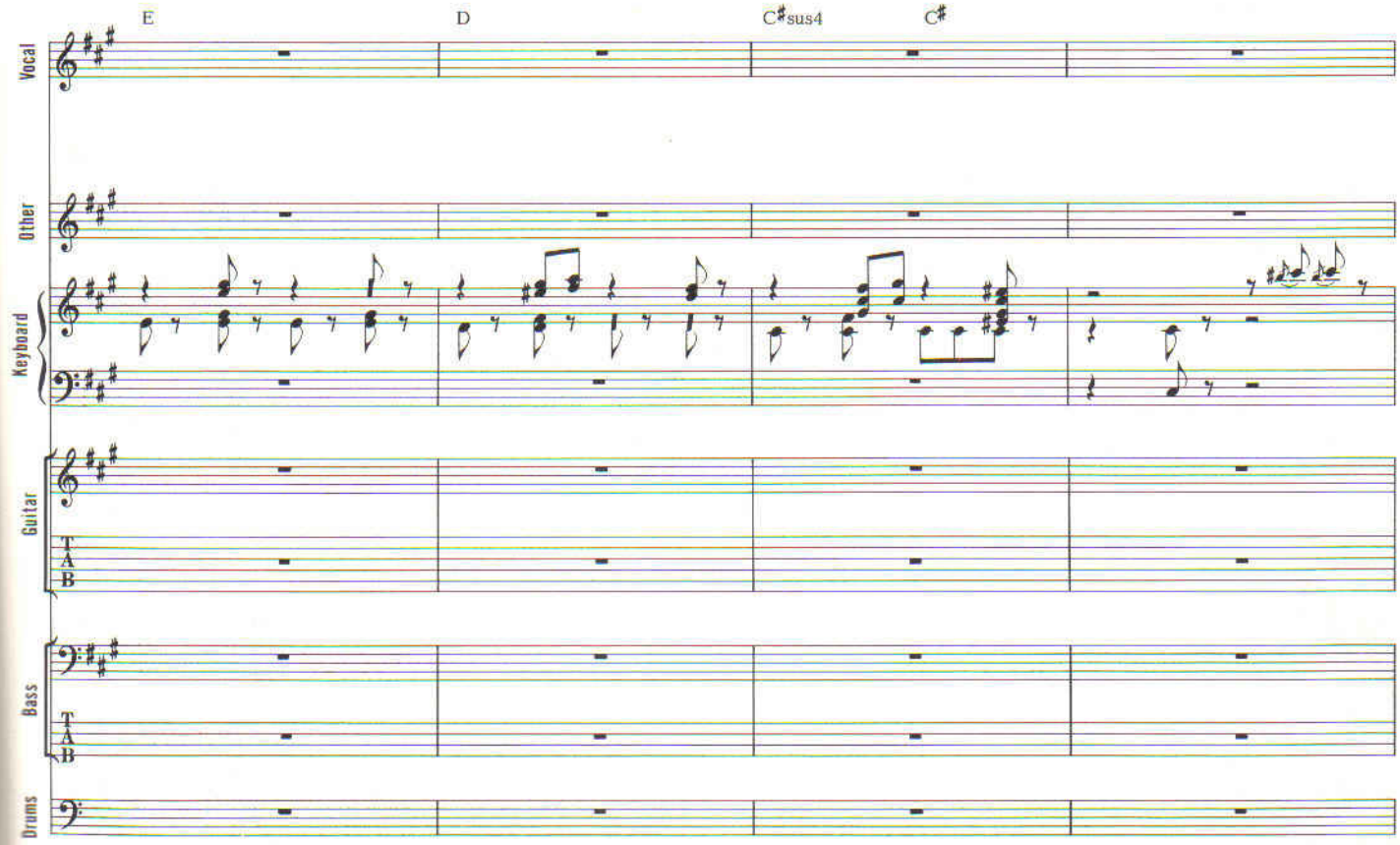

Em6
Em(♯5)
Am
Am(♯5)
Am6
Am(♯5)
Vocal
sa- tis - fy the hoax The yel -low jes - ter soes not play But gent- ly pull the strings And
(Strings)
Other
Keyboard
Synth.Lead
Guitar
TAB
Bass
TAB
Drums

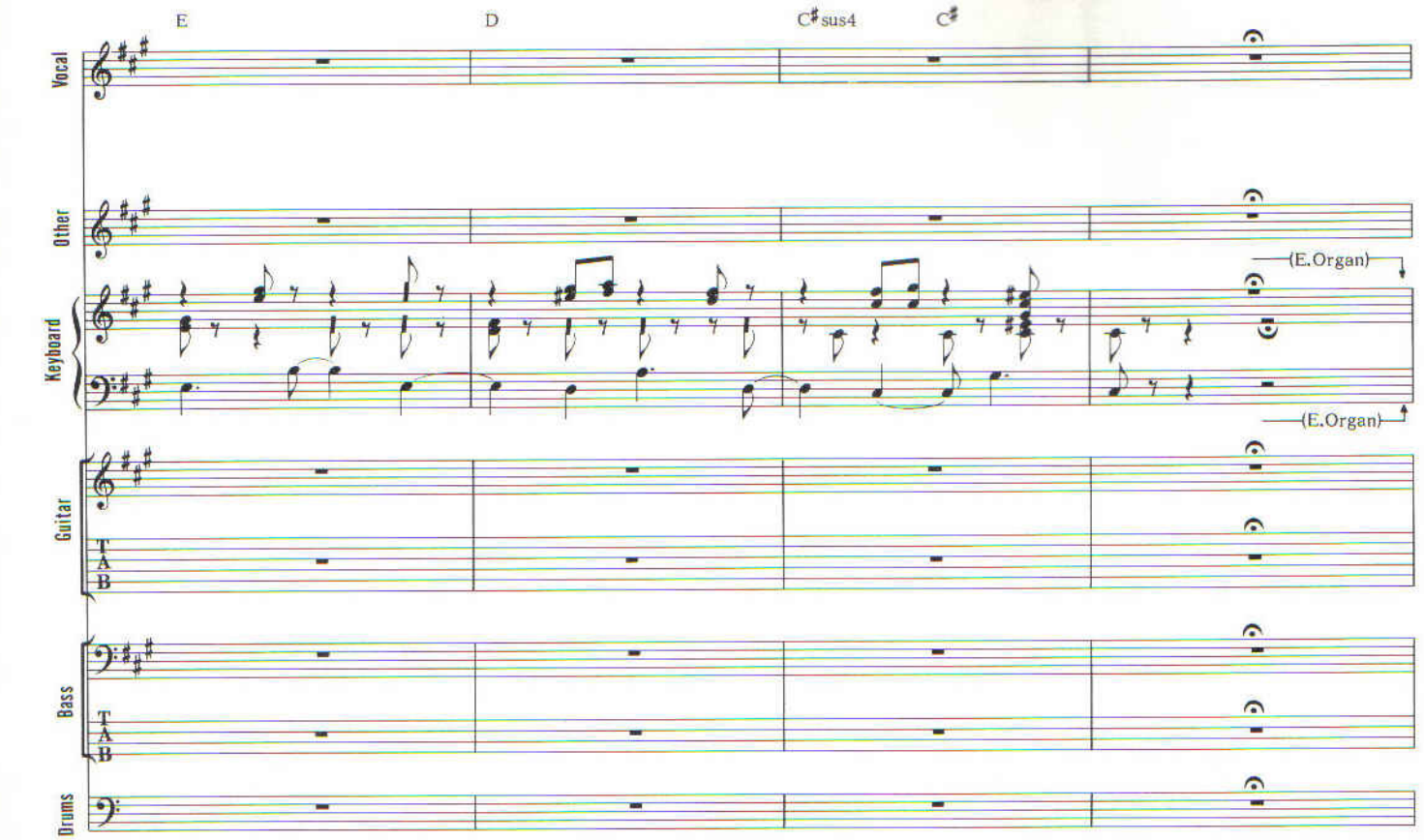

Em
Em(♯5)
Em6
D
H
Ah
1x only
smile sa the pup- pet dance In the court of the crim - son king
Vocal
Other
(Strings)
Keyboard
E.Piano(treble tone like Harpsicord)
(E.Piano)
A.Piano(with 8va lower)
Guitar
TAB
Harm.
(Harm.)
Bass
Drums
1. 2.
C
Bsus4
Ah
B

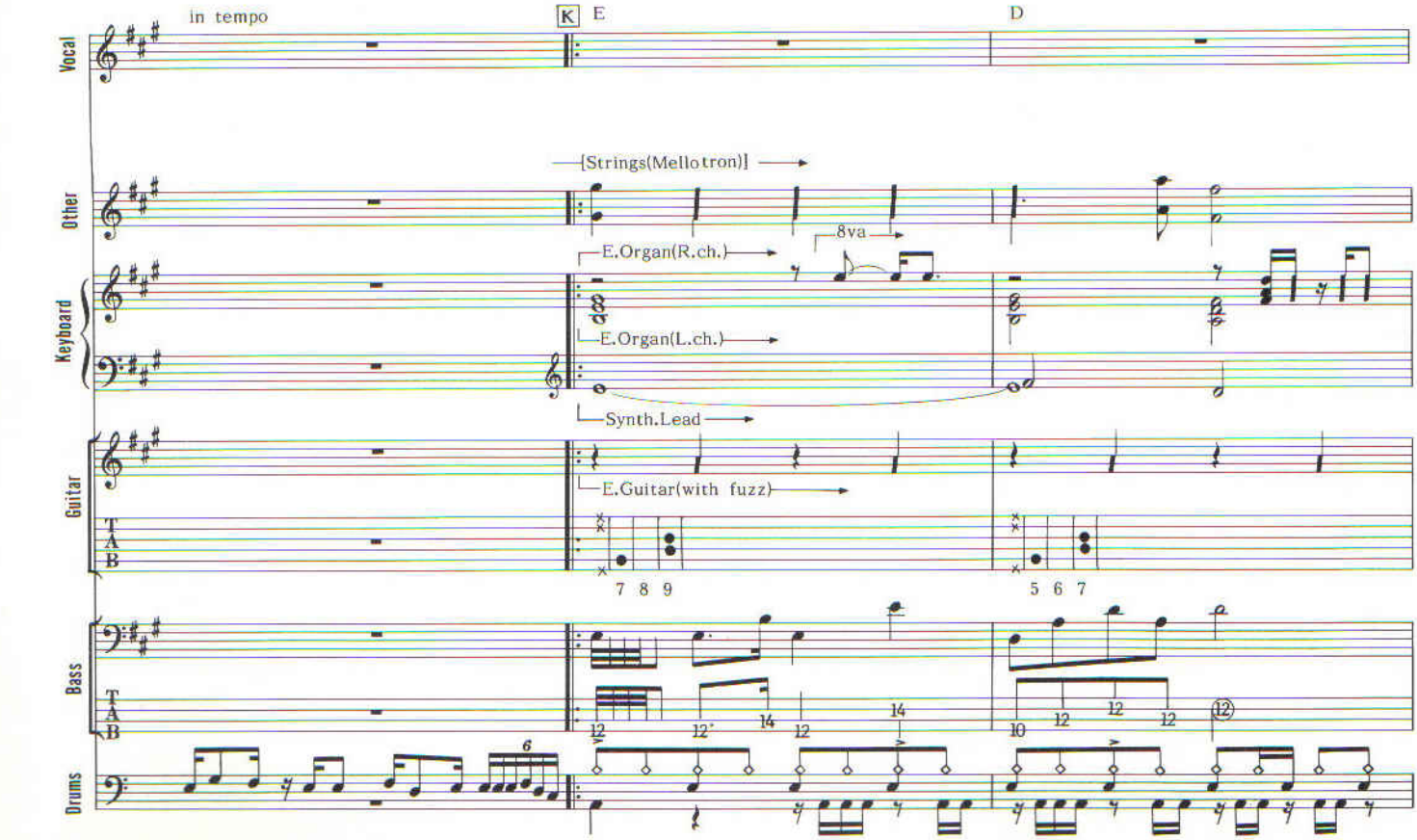

3. B
E
Ah
Vocal
Other
Keyboard
(E.Piano)
(A.Piano)
Guitar
(A.Guitar)
T
A
B
2 3 4
1 2 3
Bass
7
0
Drums

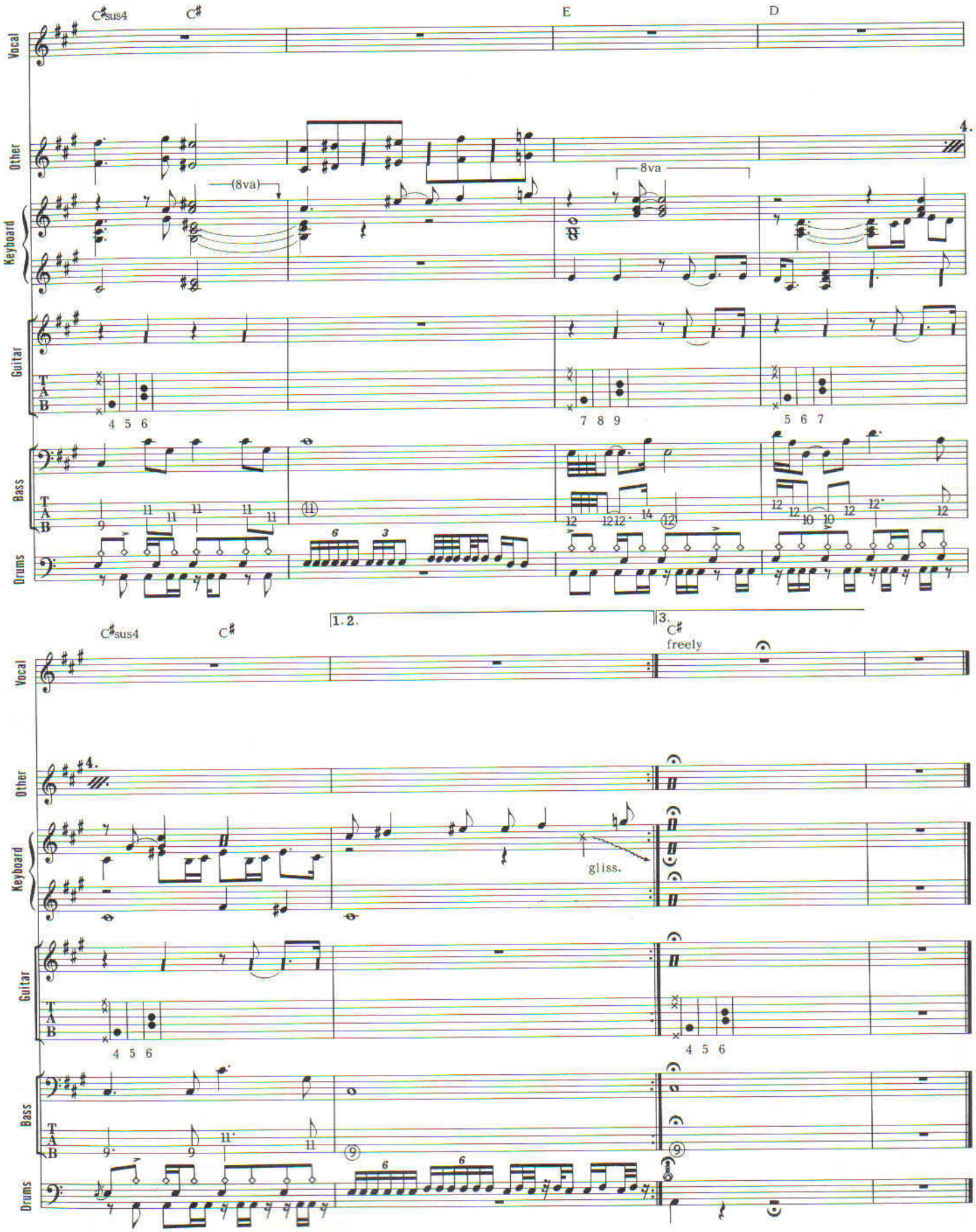

I
Freely
Vocal
Other
Keyboard
Guitar
T
A
B
Bass
3
Drums


J
E
tempo rubato
D
C♯sus4
C♯
Vocal
Other
E.Organ(like Street Organ)
Keyboard
E.Organ(like Street Organ)
Guitar
T
A
B
Bass
T
A
B
Drums


E
D
C♯sus4
C♯
Vocal
Other
Keyboard
Guitar
T
A
B
Bass
T
A
B
Drums


E
D
C♯sus4
C♯
Vocal
Other
Keyboard
(E.Organ)
(E.Organ)
Guitar
T
A
B
Bass
T
A
B
Drums


in tempo
K
E
D
Vocal
Other
[Strings(Mellotron)]
8va
E.Organ(R.ch.)
Keyboard
E.Organ(L.ch.)
Synth.Lead
Guitar
E.Guitar(with fuzz)
T
A
B
7 8 9
5 6 7
Bass
T
A
B
12
12
14
12
14
10
12
12
12
12
6
Drums


C♯sus4
C♯
E
D
Vocal
Other
Keyboard
Guitar
Bass
Drums
(8va)
8va
4.
1. 2.
3.
freely
gliss.

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